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RAGANIDHI

Vol. II

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BHARATIYA SANGEET

RAGANIDHI

A COMPARATIVE STUDY OF HINDUSTANI AND KARNATAK RAGAS

VOLUME TWO

आम्नाय-ग्रन्थालय,
भरतनिधि, करौंदा
वाराणसी-5

B. SUBBA RAO

Aided by the Sangeet Natak Akademi
New Delhi

PUBLISHED BY
THE MUSIC ACADEMY, MADRAS
115-E, MOWBRAY'S ROAD, MADRAS-14

Rupees-Rs 8/-

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DEDICATED TO THE REVERED
MEMORY OF MY PARENTS
WHO GAVE ME
THE GREATEST OF GIFTS
"LOVE FOR MUSIC"

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भरतनिधि, करौंदा
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Blessings from His Holiness Shivanandaji.

" May the Blessings of the Lord rest on the noble work. May God bless you and all those who have helped you in the publication of this book. May all learn to increase their devotion to the God through the singing of devotional bhajans and kirtans ".

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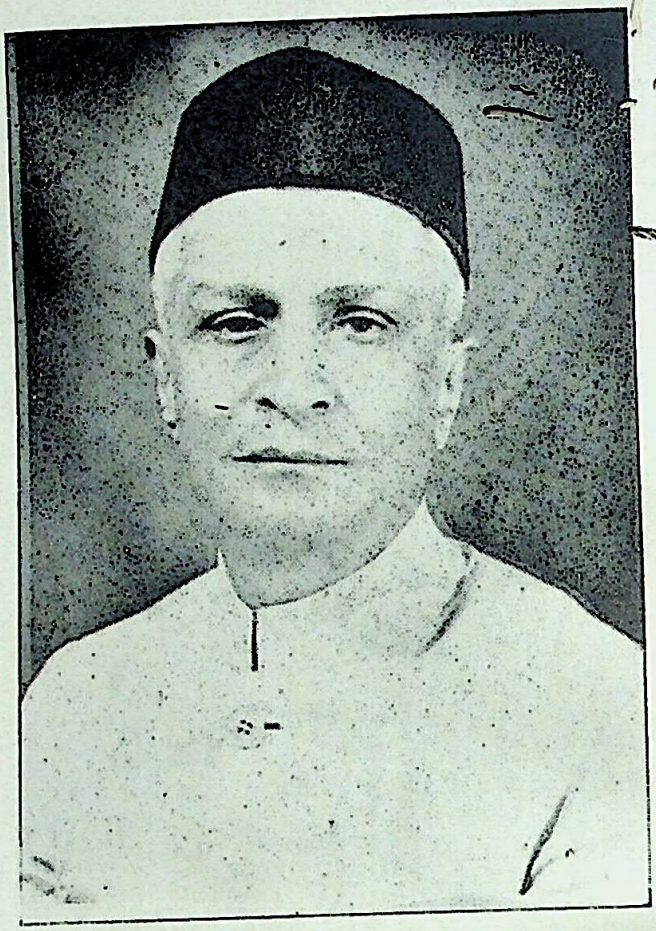

B. SUBBA RAO

Retired Deputy Director of Agriculture,
Madhya Pradesh.
Member, Central Advisory Board for Music,
A.I.R. New Delhi.
Formerly, Member of Board of Studies in Music,
Nagpur University.

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PREFACE

In 1956 I brought out a volume of my comparative study of the Hindustani and Karnatak ragas. This book received a detailed review in the pages of the *Journal of the Music Academy*, Madras. This proved not only an encouragement to me but also the beginning of the interest which Dr. Raghavan, Honorary Secretary of the Music Academy, Madras, took in my book Raganidhi. I felt very happy when the Music Academy expressed its desire to publish the book. I could not think of a better body than the Music Academy, Madras, to publish my book, to compile which I had laboured for several years. I gave away as a gift to the Music Academy my life's work with a request that the Academy should publish the whole work early so that I may be able to scrutinise the proofs myself as mistakes were likely to creep in if those who corrected the proofs were not acquainted with both Hindustani and Karnatak systems of music. I am glad to see that volume II of Raganidhi comprising of ragas under alphabets 'D' to 'J' is now ready for publication. I am eagerly looking forward to the publication of the remaining volumes including Volume I which has to be republished after revision. I shall consider my labours amply rewarded if my *Raganidhi* will be found useful by lovers of Indian music in this country and outside.

Bharatiya sangeet is like a tree with two branches called Hindustani and Karnatak. Hence there are many important features which are common to them. Differences are superficial and not very significant. A comparative study of the two systems is not only interesting but necessary for all students and lovers of Indian music.

In *Raganidhi* I have confined myself to the brief study of Ragas of North and South as Ragas form the soul of Indian music. Mostly ragas in which popular compositions exist have been discussed. A few new ragas which are interesting and deserve popularity are also included. A chapter is devoted to

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details regarding the nomenclature of the svaras used in the two systems as an understanding of these is necessary to follow the book. When volume I of Raganidhi will be revised certain other aspects of the two systems will also be briefly discussed therein.

I am grateful to Dr. V. Raghavan for the many valuable suggestions given by him and for the many alterations and corrections which he made when going through the final proofs. I am indebted to Sri K. Sitaramiah, Retd. District Forest Officer, M. P. and to Sri K. R. Subramanyam, student, Engineering College, Mysore, for correcting the proofs. They have assured me that it was a great pleasure for them to associate themselves with this difficult job. I have to thank Sri G. H. Rama Rao, Manager of the Mysore Printing and Publishing House for printing Raganidhi Volume II neatly and quickly inspite of this work being the first of its kind undertaken by them.

I am grateful to the Sangeet Natak Akademi, New Delhi for having given a grant to the Music Academy, Madras, towards the cost of publishing all the volumes of my book Raganidhi.

I am under a deep debt of gratitude to the authors of Books and Journals which I have consulted while preparing Raganidhi.

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Krishnamurthypuram, Mysore-4

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PUBLISHER'S NOTE

The Music Academy, Madras has great pleasure in bringing out the *Raganidhi*, a valuable compilation of Ragas of both the Carnatic and the Hindustani systems made by Sri B. Subba Rao. The circumstances under which the Music Academy, Madras has sponsored this publication have been set forth by the author in his introduction. It was in 1956 that the Academy came to know of Sri B. Subba Rao, Retired Deputy Director of Agriculture, Madhya Pradesh, through his publication of a first volume of his comparative study of the Ragas of the North and the South entitled 'Raganidhi (Encyclopaedia of Indian Ragas, Vol. I)'. The Academy has always been laying emphasis on the comparative study of the two systems of Indian music and both in its Conferences and concerts, year after year, the Academy has endeavoured to bring together the musicians and musicologists from all parts of India. Eminent musicians and scholars of the North had continuously taken part in the discussions of the Academy's Expert's Committee meetings. In the systematic analysis and the laying down of the proper Lakshanas of Ragas, so far as Carnatic music is concerned, the Academy has accomplished the most difficult and at the same time, most important work. Through the discussions of the Lakshanas of the Ragas conducted by the Expert-Vidvans of the Academy in about 25 Conferences, the Academy has prepared a codification of Raga Lakshanas.

It was therefore a great pleasure for the Academy to know of the work which Sri B. Subba Rao had undertaken in the field of Ragas. In the Journal of the Academy, a detailed review and appreciation of the first instalment of his work were given. Sri B. Subba Rao has since then been attending regularly the annual Conferences of the Academy, participating in the discussions of the Expert's Committee Sessions, and contributing to their scholarly value. It occured to the Academy that as an organisation which has pioneered in the

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publication of learned treatises on music, it could sponsor the publication of the remaining portions of his Encyclopædia of Ragas of the North and the South. The proposal of the Academy and the author was approved by the Central Sangeet Natak Akademi who gave a grant towards the publication of this work. It is as a result of this endeavour that the Academy is bringing out the IInd volume of the *Raganidhi* of Sri B. Subba Rao. After the completion of the series, Volume I, published in 1956, will also be revised and re-issued.

In his comparative study, it could be seen, the author has gone about his task in a very comprehensive manner, collecting material not only on the more well-known and more frequently sung Ragas, but also on the rarer ones, including those that have been invented by some of the recent musicians. Under each Raga, both in the Hindustani and the Carnatic sections, the Raga is briefly described with reference to its *That* or *Mela*; the *Aroha* and *Avaroha* are given; special *Sancharas* and *Prayogas* and certain essential or characteristic features which are not to be forgotten are added; and finally illustrative compositions in the Raga are mentioned. Some interesting historical information or anecdote is also noted.

The Music Academy, Madras feels gratified that it has been able to bring out such an important work as a Thesauras of Indian Ragas. We are glad to issue the Second Volume of this work on the occasion of our 37th Annual Conference, during the sittings of its Experts' Committee.

27th December 1963
The Music Academy, Madras

V. RAGHAVAN

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Signs and Abbreviations used

Hindustani—H Karnatak—K

Seven svaras are represented as under :—

Shadja - Sa – स.
Rishabha – Ri – रि.
Gandhara – Ga – ग.
Madhyama – Ma – म.
Panchama – Pa – प
Dhaivata – Dh – ध.
Nishada – Ni – नि.

Mandra Saptak Svaras.

नि़ ध़ प़ म़ ग़ रि़ स़ (A dot below each svara).

Madhya Saptak Svaras.

स रि ग म प ध नि (No dot).

Tara Saptak Svaras.

सं रिं गं मं पं धं निं (A dot above each svara).

Komal stands for European Flat or Karnatak Taggu. Sign used is a slant stroke below the svara as रि् ग् ध् नि्.

Tivra stands for European Sharp or Karnatak Hetchu. There is no stroke or any other sign. रि ग ध नि (Plain).

Suddha or Komal Ma of Hindustani-No sign (Plain)-म.

Prati or Tivra Ma of Hindustani-Vertical stroke on top of the note-मं.

Three varieties of Rishabha, Gandhara, Dhaivata and Nishada and two varieties of Madhyama according to Karnatak.

Ri_1-Ri_2-Ri_3-Ga_1-Ga_2-Ga_3- Ma_1-Ma_2-Dh_1-Dh_2-Dh_3- Ni_1-Ni_2-Ni_3

ra-ri-ru-ga-gi-gu-ma-mi-dha-dhi-dhu-na-ni-nu.

Kan or Grace Note placed on the left top of note—

म ग् ग
ग् - रि - नि

Elongation of svaras indicated by a S as in म ऽ रि ऽ ग ऽ.

Meend—Indicated by a curved line above the svaras included in the meend, स म रि—प रि etc.

Halt—Indicated by a dash :

म - ग - प म—etc.

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Nomenclature of Svaras or Notes

In Bharatiya Sangeet excepting the two svaras Sa and Pa the other five svaras have broadly speaking, two variations each—the lower pitched and the higher pitched. In Hindustani the terms Komal and Tivra are used to indicate these. In Karnatak the terms Taggu and Hetchu are used to indicate these Flats and Sharps used in western Music for the same purpose. In Karnatak however these Taggu and Hetchu svaras have other names as well. There are therefore twelve notes or svaras ($2+5\times2=12$) in an octave. One thing to be remembered is that in Bharatiya Sangeet the Shadja or Sa which is taken to be the Base Note or Adhara Shruti is not a note of constant pitch unlike the 'C' of European Music which is a pitch of a fixed number of vibrations per second. Generally it is 240 v.s. The pitch of Sa chosen varies within wide limits depending upon the voice or the chief instrument in a concert. Hence the remaining eleven notes of the octave vary in their vibrational values according to that of the Adhara Sruti (Shadja) as they are all relative and not fixed.

In Hindustani sangeet signs used, according to Bhatkhande's system which is the one mostly in vogue, are a downward slant (৲) to indicate the lower pitched (Komal, Taggu or Flat) notes of Ri, Ga, Dh and Ni. In the case of Ma however a vertical bar (|) is used to indicate the higher note (Tivra, Hetchu or Sharp). The downward slant or tail for Komal svaras is used below the svaras Ri, Ga, Dh, and Ni as रि॒ ग॒ ध॒ नि॒. The vertical bar for Tivra Ma is used above the svaras as मं. Sa and Pa have no signs. Hence the twelve notes in Hindustani are represented by :—

रि॒ रि ग॒ ग म मं प ध॒ ध नि॒ नि.

In Karnatak the signs given for these are :

स - रि$_1$ - रि$_2$ - ग$_2$ - ग$_3$ - म$_1$ - म$_2$ - प - ध$_1$ - ध$_2$ - नि$_2$ - नि$_3$.

In the above ग$_1$ and नि$_1$ are not found but contrary to expectation ग$_3$ and नि$_3$ are found. It happens to be like this. In

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Karnatak, रि$_2$ (Tivra Ri-रि) goes upto the pitch or position of ग$_2$ (Komal Ga-ग्) and becomes Ri$_3$. Dh$_2$ (Tivra Dh-ध) goes up to Ni$_2$ (Komal Ni-नि) and becomes Dh$_3$. Similarly Ga$_2$ (Komal Ga-ग्) comes down to the pitch of Ri$_2$ (Tivra Ri-रि) and becomes ग$_1$ and Ni$_2$ (Komal Ni-नि) comes down to the pitch of Dh$_2$ (Tivra Dh-ध) and becomes नि$_1$.

In the above process twelve svaras of Hindustani become sixteen of Karnatak by each of the svaras Ri, Ga, Dh and Ni getting a third status although there is really no change in the pitches of the twelve svaras. These are explained in the accompanying charts.

To those who are acquainted only with Hindustani system the names and sthanas (positions) of the sixteen svaras of Karnatak is no doubt a little confusing. For instance to maintain the pitch at Tivra Ri (रि) and utter it as Ga (Ga$_1$ or Suddha Ga) is a problem. The svara group of स रि$_1$ ग$_1$म$_2$ of South in which Suddha Ga occurs will only be rendered by the Hindustani musicians as स रि् रि मं. Similarly स रि$_3$ ग$_2$ म would be स ग् ग म.

The adjective Suddha stands for different things in the two systems. In Hindustani the Suddha svaras are those which are used in the Bilaval That. This corresponds to Melakarta Dheerasankarabharana of Karnatak. They are :

स - रि - ग - म - प - ध - नि
(Tivra)—(Tivra)—(Komal) (Tivra)—(Tivra).

According to Karnatak notation for equivalent notes, they are :

स - रि$_2$ - ग$_3$ - म$_1$ - प - ध$_2$ - नि$_3$.

The Suddha svaras of Karnatak are those which are found in its Melakarta Kanakangi. They are :

स - रि$_1$ - ग$_1$ - म$_1$ - प - ध$_1$ - नि$_1$.
(ra) – (ga) – (ma) (dha) – (na).

According to Hindustani, notation for equivalent notes are :

स - रि् - रि - म - प - ध् - ध.

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Ten Thats of Hindustani Sangeet and the ten corresponding Karnatak Melakartas :

Serial No.	Hindustani That	Svaras used	Corresponding Karnatak Melakarta	M. K. No. in the 72 Melakarta Scheme	Svaras used
1.	Kalyan or Yaman	स रि ग मं प ध नि	Mechakalyani	65.	स रि$_2$ ग$_3$ म$_2$ प ध$_2$ नि$_3$
2.	Bilaval	स रि ग म प ध नि	Dheerasankarabharana	29.	स रि$_2$ ग$_3$ म$_1$ प ध$_2$ नि$_3$
3.	Khamaj	स रि ग म प ध नि्	Harikambhoji	28.	स रि$_2$ ग$_3$ म$_1$ प ध$_2$ नि$_2$
4.	Bhairav	स रि् ग म प ध् नि	Mayamalavagaula	15.	स रि$_1$ ग$_3$ म$_1$ प ध$_1$ नि$_3$
5.	Poorvi	स रि् ग मं प ध् नि	Kamavardhani	51.	स रि$_1$ ग$_3$ म$_2$ प ध$_1$ नि$_3$
6.	Marwa	स रि् ग मं प ध नि	Gamanashrama	53.	स रि$_1$ ग$_3$ म$_2$ प ध$_2$ नि$_3$
7.	Kafi	स रि ग् म प ध नि्	Kharaharapriya	22.	स रि$_2$ ग$_2$ म$_1$ प ध$_2$ नि$_2$
8.	Asavari	स रि ग् म प ध् नि्	Natabhairavi	20.	स रि$_2$ ग$_2$ म$_1$ प ध$_1$ नि$_2$
9.	Todi	स रि् ग् मं प ध् नि	Subhapantuvarali	45.	स रि$_1$ ग$_2$ म$_2$ प ध$_1$ नि$_3$
10.	Bhairavi	स रि् ग् म प ध् नि्	Hanumatodi	8.	स रि$_1$ ग$_2$ म$_1$ प ध$_1$ नि$_2$

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Varieties of Svaras used in Hindustani and Karnatak Systems

(Twelve svaras of Hindustani and sixteen of Karnatak)

No.	Svara	Hindustani		Karnatak			Fixed svaras, Four extra svaras of Karnatak
		Name of Variety	Sign	Name of Variety	Signs		
1.	Shadja	Shadja	स.	Shadja	स	Sa	Adhara Shruti- (Base Note).
2.	Rishabha (Rikhab)	Komal Ri	रि.	Suddha Rishabha	रि$_1$	ra	No variation.
3.	-do-(do)	Tivra or Suddha Ri	रि.	Chatusruti Rishabha	रि$_2$	ri	This becomes also Suddha Ga of South—Ga$_1$ or ga.
4.	Gandhara	Komal Ga	ग.	Sadharana Gandhara	ग$_2$	gi	This becomes also Shatsruti Ri of South—Ri$_3$ or ru.
5.	-do-	Tivra or Suddha Ga	ग.	Antara Gandhara	ग$_3$	gu	No Variation.
6.	Madhyama	Komal or Suddha Ma	म.	Suddha Madhyama	म$_1$	ma	No Variation.
7.	-do-	Prati or Tivra Ma	मं.	Prati Madhyama	म$_2$	mi	No Variation.
8.	Panchama	Panchama	प.	Panchama	प	Pa	No Variation.
9.	Dhaivata	Komal Dh	ध.	Suddha Dhaivata	ध$_1$	dha	No Variation.
10.	-do-	Tivra or Suddha Dh	ध.	Chatusruti Dhaivata	ध$_2$	dhi	This becomes also Suddha Ni of South—Ni$_1$-na.
11.	Nishada (Nikhad)	Komal Ni	नि.	Kaisiki Nishada	नि$_2$	ni	This becomes also Shatsruti Dh of South—Dh$_3$ or dhu.
12.	-do-	Tivra or Suddha Ni	नि.	Kakali Nishada	नि$_3$	nu	No Variation.

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The Seventy two Melakartas of Karnatak Sangeet

Chakra	M. K. No.	Suddha Madhyama-Ma_1 - ma		Svaras used	Prati Madhyama-Ma_2 - mi		M. K. No.	Chakra
		Present Name	Old Name		Present Name	Old Name		
	1.	Kanakangi	Kanakambari	ra-ga-dha-na	Salagam	Sougandhini	37.	
	2.	Ratnangi	Phenadyuti	ra-ga-dha-ni	Jalarnavam	Jaganmohana	38.	
I	3.	Ganamurti	Ganasama-varali	ra-ga-dha-nu	Jhalavarali	Dhalivarali	39.	VII
Indu	4.	Vanaspati	Bhanumati	ra-ga-dhi-ni	Navanitam	Nabhomani	40.	Rishi
	5.	Manavati	Manoranjani	ra-ga-dhi-nu	Pavani	Kumbhini	41.	
	6.	Tanarupi	Tanukirti	ra-ga-dhu-nu	Raghupriya	Ravikriya	42.	
	7.	Senavati	Senagrani	ra-gi-dha-na	Gavambhodhi	Girvani	43.	
II	8.	Hanumatodi	Janatodi	ra-gi-dha-ni	Bhavapriya	Bhavani	44.	VIII
	9.	Dhenuka	Dhuni Bhinna-shadja	ra-gi-dha-nu	Subhapantuvarali	Shivapantu-varali	45.	
Netra	10.	Natakapriya	Natabharana	ra-gi-dhi-ni	Shadvidamargini	Sthavaraj	46.	Vasu
	11.	Kokilapriya	Kokilarava	ra-gi-dhi-nu	Suvarnangi	Souveera	47.	
	12.	Rupavati	Rupavali	ra-gi-dhu-nu	Divyamani	Jeevantini	48.	

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	13.	Gayakapriya	Geyahejjujji	ra-gu-dha-na	Dhavalambari	Dhavalanga	49.	
III	14.	Vakulabharana	Dhati Vasanta Bhairavi	ra-gu-dha-ni	Namanarayani	Namadeshi	50.	IX
	15.	Mayamalava-gaula	Mayamalava-gaula	ra-gu-dha-nu	Kamavardhani	Kashirama-kriya	51.	
Agni	16.	Chakravaka	Toyavega-vahini	ra-gu-dhi-ni	Ramapriya	Rama-manohari	52.	Brahma
	17.	Suryakanta	Chayavati	ra-gu-dhi-nu	Gamanasrama	Gamakapriya	53.	
	18.	Hatakambari	Jayasuddha Malavi	ra-gu-dhu-nu	Vishvambhari	Vamshavali	54.	
	19.	Jhankara dhvani	Jhankara-bhramari	ri-gi-dha-na	Syamalangi	Syamala	55.	
IV	20.	Natabhairavi	Nariritigaula	ri-gi-dha-ni	Shanmukhapriya	Chamara	56.	X
	21.	Kiravani	Kiranavali	ri-gi-dha-nu	Simhendra-madhyama	Sumadyuti	57.	
Veda	22.	Kharahara-priya	Shriraga	ri-gi-dhi-ni	Hemavati	Deshisimha-rava	58.	Desi
	23.	Gaurimanohari	Gaurivelavali	ri-gi-dhi-nu	Dharmavati	Dhamavati	59.	
	24.	Varunapriya	Veeravasanta	ri-gi-dhu-nu	Nitimati	Nishada	60.	

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Chakra	M. K. No.	Suddha Madhyama - Ma_1 - ma		Svaras used	Prati Madhyama—Ma_2 - mi		M. K. No.	Chakra
		Present Name	Old Name		Present Name	Old Name		
	25.	Mararanjani	Sharavati	ri-gu-dha-na	Kantamani	Kunthala	61.	
V	26.	Charukesi	Tarangini	ri-gu-dha-ni	Rishabhapriya	Ratipriya	62.	XI
	27.	Sarasangi	Sourasena	ri-gu-dha-nu	Latangi	Geetapriya	63.	
Bana	28.	Harikambhoji	Harikedara-gaula	ri-gu-dhi-ni	Vachaspati	Bhushavati	64.	Rudra
	29.	Dheerasan-karabharana	Dheerasan-karabharana	ri-gu-dhi-nu	Mechakalyani	Shantakalyani	65.	
	30.	Naganandini	Nagabharana	ri-gu-dhu-nu	Chitrambari	Chaturangini	66.	
	31.	Yagapriya	Kalavati	ru-gu-dha-na	Sucharitra	Santana-manjari	67.	
VI	32.	Ragavardhani	Ragachuda-mani	ru-gu-dha-ni	Jotisvarupini	Jotiragam	68.	XII
	33.	Gangeyabhu-shani	Gangatarangini	ru-gu-dha-nu	Dhatuvardhani	Dhauta-panchama	69.	
Rutu	34.	Vagadhisvari	Bhogachaya-nata	ru-gu-dhi-ni	Nasikabhushani	Nasamani	70.	Aditya
	35.	Sulini	Sailadeshakshi	ru-gu-dhi-nu	Kosalam	Kusumakara	71.	
	36.	Chalanata	Chalanata	ru-gu-dhu-nu	Rasikapriya	Rasamanjari	72.	

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Chart indicating how twelve svaras of Hindustani become sixteen of Karnatak

			→ Ri_3 (K)										→ Dh_3 (K)		
			↑										↑		
Sa(K)	Ri_1 (K)	Ri_2 (K)	Ga_2 (K)	Ga_3(K)	Ma_1 (K)	Ma_2(K)	Pa (K)	Dh_1 (K)	Dh_2 (K)	Ni_2 (K)	Ni_3 (K)	Ṡa(K)			
स (H)	रि् (H)	रि (H)	ग् (H)	ग (H)	म (H)	मं (H)	प (H)	ध् (H)	ध (H)	नि् (H)	नि (H)	सं(H)			
			↓										↓		
		Ga_1 (K) ←											Ni_1 (K) ←		

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CONTENTS

Preface	..	v
Publisher's Note	..	vii
Signs and abbreviations used	..	ix
Nomenclature of svaras (notes)	..	x
Ten Thats of Hindustani	..	xii
Seventy two Melakartas of Karnatak	..	xiii
Ragas (D to J)	..	1 to 176
Appendix	..	177
Bibliography	..	178
Index	..	179
Errata	..	185

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DAULATI

Hindustani

This unfamiliar raga belongs to Kafi That (Kharaharapriya). Its jati is Audava-Shadava. Svaras Ma and Dh are omitted in aroha. In avaroha varja svara is Dh. Its aroha and avaroha are, स रि प-ग्-नि् प नि सं—सं नि् प-ग् म रि-स.

Pakad or Gunjan svara groups are :—

रि प ग्-नि् प नि सं-रिं गं् रिं नि् प - ग् म रि स-स रि प.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, both Komal and Tivra Ni. Vadi svara is Pa. Samavadi is Ri. In this raga chayas of Kafi, Sarang, and Suha ragas are found. Svara group रिं गं् रिं नि् प in which a jerky descent as रिं नि् प is given, sounds beautiful. Instead of ग् म रि स sometimes ग् रि स is used. Sangati रि प is prominent. Sometimes प रि is also used. This raga is sung between 10 P. M. and midnight. Compositions in this raga are :—

Mora Hi Aye Mere —Trital (Madhya)—Balaram Roy.
Hari Bina Koyee Nahi —Trital (Madhya)—G. D. Bhatt.

Karnatak

There is no raga called Daulati in Karnatak sangeet. Karnataka raga, Karnataka Kapi, (there is also a raga called Hindustani Kapi in Karnatak sangeet) resembles Daulati to some extent. In Karnataka Kapi svara Dh is used in both aroha and avaroha. Tivra Ni (Kakali Ni) is not used. (See Karnataka Kapi)

DEEPAK (Bilaval That)

Hindustani

In Hindustani sangeet there are ragas called Deepak belonging to Bilaval, Khamaj, Kalyan, and Poorvi Thats. It is only regarding Deepak raga belonging to Poorvi That

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that unanimity and reliability of opinion exists.

Deepak raga is an ancient raga. It is said that this raga had the power of creating fire. But no one is able to demonstrate its power to day. Tansen is said to have performed this successfully by singing Deepak raga and lighting the wicks. (Tansen was the famous Court Musician of Akbar). But which of the types of Deepak raga had this miraculous power is not known.

Deepak raga belonging to Bilaval That is a mixture of Bihag and Jinjoti ragas. Its jati is Shadava—Sampoorna. Svara Ri is omitted in aroha. Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh, and both Komal and Tivra Ni. Jinjoti anga consists of—नि़् ध़ – प़ ध़ स – नि़् ध़ प़. Bihag anga consists of—स ग – ग म प म ग – ग रि स. This type of Deepak raga is sung in the evening. Chalan or trend of this raga is as under :—

म़ – प़–म़ प़ – ध़ – प़ प़–नि़ – स – प़ नि़ स ग–म प–ध म–नि़् ध प–म–ग म प म–ग रि स–नि़् ध़ प़ ध़–स

Deepak raga belonging to Bilaval That is not a popular raga. The following composition is sometimes heard :

Lala Ke Brija Banaka—Jhumra Tal. (Vilambit).

Deepak (Bilaval That) has some resemblence to Deepak of Khamaj That. But in the latter type Jinjoti and Bihag angas are avoided.

Karnatak

There is no raga in Karnatak sangeet which resembles Deepak raga of Bilaval That (Dheerashankarabharana) of Hindustani sangeet.

DEEPAK (Khamaj That)

Hindustani

Raga Deepak of Khamaj That (Harikamboji) is a Shadava —Sampoorna raga. Svara Ri is omitted in aroha. Its aroha and avaroha are :—

स ग म प–ध म–प–नि नि–सं—सं नि् ध प–म:प–ध म–प ग रि स

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Svarâs used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh, and both Komal and Tivra Ni. Tivra Ni is used in aroha and Komal Ni in avaroha. There are vakra sancharas ध म प in aroha and म प ध म and ध म प ग in avaroha. Sangati ध म is frequently used. स म and प ग are also occasionally used. Raga commences in mandra sthayee with the svaras नि़ ध़ प़ – ध़ म़ – प़ – नि़ नि़ – स. Antara commences with म प नि सं नि सं ऽ or म प – ध म – प – नि नि सं. Sancharas स म ग रि and स स-म ग रि are also found. Ending of the raga is with प ग रि स. Chalan of this raga is as shown below:

स नि़ ध़ प़ - ध़ म़ – प़ - नि़ नि़ स - स म ग रि स - ग म प म - ग रि स - स ग म प - ध प - नि़ ध प म - ग रि स - ग म - प ध म – प ग रि स।

म प - ध म - प - नि नि - सं - सं सं - मं गं रिं सं - सं नि़ ध प - म प - ध प - नि़ ध प - म ग रि स - स ग - म प - ध म - प ग - रि स।

Compositions in raga Deepak of Khamaj That are:—
Chouka Puravori Ali—Ek Tal (Vilambit)—S.N. Ratanjankar.
Deepaka Ki jota Taranako—Trital (Madhya).
—S.N. Ratanjankar.

Allied Hindustani ragas are Khamaj and Deepak (Bilaval That).

Khamaj—म प धऽऽ म ग with Dh elongated is used. Raga ends with म ग रि स and not with प ग रि स. (See Khamaj).

Deepak (Bilaval That):—Jinjoti and Bihag angas are kept prominent. प ग रि स is not used. (See Deepak Bilaval That).

Karnatak

There is no Deepaka raga in Karnatāk sangeet resembling Deepak of Khamaj That (Harikamboji) of Hindustani sangeet. Karnatak raga Khamas has some resemblence to this kind of Deepak. But the ending of the raga is not done with प ग रि स. (See Khamas).

खमाज + बिहाग = बिहागड़ा
खमाज + खावजी = दीपक (खमाज थाट)
हिन्दोलमारी + बिहाग = दीपक (बिलावल थाट) Actually यह भी खमाज थाट है।

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DEEPAK (Poorvi That)

Hindustani

Poorvi That corresponds to Kamavardhini Melakarta of south. Deepak raga of Poorvi That is a Shadava—Shadava raga. Varja svaras are Ri in aroha and Ni in avaroha. Its aroha and avaroha are :—

स ग् मं प ध् नि सं—सं ध् प मं ग रि् स

An alternative aroha and avaroha using the svaras as in the above is :—

नि़ रि् स - नि़ स ग प - मं ध् प - गऽ - मं ध् प - सं — सऽऽप - ग प - मं ध् मं गऽ - रि्ऽ - स

In the second set of aroha and avaroha there are a few Vakra sancharas which are likely to enhance the beauty of the raga. Diagnostic svara groups or "Pakad" of this raga are :—

सं ऽऽप - मं ध् मं ग - रि्ऽ - स. Svaras used in this type of Deepak raga are Komal Ri, Tivra Ga, Prati Ma, Komal Dh, and Tivra Ni. Vadi and Samavadi svaras are Sa and Pa respectively. Some suggest the reverse arrangement.

This is an evening raga to be sung at "lamp-lit" time. Prakriti of this raga is one of shanti and gambhirya. Meend from tara Shadja to Panchama in सं ऽऽप sounds beautiful. In this raga chayas of Shree, Jetashree, Reva and Poorvi ragas are found. Care has to be taken not to bring any one of the following angas of the above mentioned ragas to too much prominence. Shree—स - रि् रि् स - प Jetashree—नि़ स ग प Reva—गऽ रि्ऽ स - स ग प Poorvi—स - मं प - ध् प - मं ग - रि् स

In raga Deepak the svara groups स रि् रि् प मं and नि़ रि् नि़ ध् प् which are characterstic of raga Shree are not used. Svara Pa is not elongated as in Jetashree. Similarly svara Ga is not elongated which is a feature in Poorvi. In Shree, tanas contain-

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ing Ga are not used. Shree chaya is dispelled by using Poorvi anga, and Poorvi chaya is dispelled by using Shree anga. This trick should be resorted to while rendering this Deepak raga. In uttaranga the svaras मं ध् नि सं सं ध् प give the Deepak chaya. Compositions in this type of Deepak raga are,

Deepaka Kathana Karatha - Jhaptal (Madhya) - This is a Lakshanageet.

Savana ki Sakhi—Ektal (Vilambit)—J. D. Patki

Karnatak

Raga called Deepaka of Karnatak sangeet is a janya of the 51st Melakarta, Kamavardhini (ra, gu, mi, dha, nu) which corresponds to Poorvi That of Hindustani sangeet. Its jati is Audava—Sampoorna. Svaras Ri and Ni are omitted in aroha. Aroha and avaroha of raga Deepaka are,

स ग म प ध प सं —स नि ध नि प म ग रि स
3 2 1 3 1 3 2 3 1

Svaras used are Suddha Ri, Antara Ga, Prati Ma, Suddha Dh, and Kakali Ni. There is vakra sanchara of Dh in aroha and of Ni in avaroha. According to Hindustani notation the above aroha and avaroha are,

स ग मं प ध् प सं—सं नि ध् नि प मं ग रि् स

From the above aroha and avaroha it will be seen that the Karnatak raga Decpaka has great resemblence to the Hindustani raga Deepak of Poorvi That. In the Hindustani raga, svara Ni is used in aroha but not in avaroha. It is the reverse of this in Karnatak Deepaka. Raga Deepaka is not very popular. The following composition is however often presented :

Kalala Nerchina Munu (Telugu)—Adi Tala—Thyagaraja.

Although no legend of lighting wicks by singing raga Deepaka, is rememberd in Karnatak sangeet, such a miracle is associated sometimes with the Jyotisvaroopini raga. (See Jyotisvaroopini).

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DEEPA KALYAN

Hindustani

Deepa Kalyan belongs to Kalyan That (Mechakalyani). It may be that this is the Deepak raga belonging to Kalyan That. Its jati is Audava—Audava. Svaras Dh and Ni are omitted. In avaroha both Komal and Tivra Ma are used. Other svaras are Tivra. Aroha and avaroha of Deepa Kalyan are :

स रि ग मं प सं—सं प मं ग म ग रि स

Komal Ma is used in a vakra sanchara between two Gas.

Karnatak

There is no raga called Deepa Kalyan. There is no Karnatak raga which resembles the Hindustani raga Deepa Kalyan.

DES or DESH

Hindustani

Raga Des or Desh belongs to Khamaj That (Harikamboji). It is an Audava - Sampoorna raga, varja svaras in aroha being Ga and Dh. Aroha and avaroha of Desh are :—

स रि म प नि सं or स - रि रि - म प - नि़ ध - प नि सं—सं नि़ ध प - म ग रि ग स

Diagnostic or Gunjan svara groups are रि रि म प - नि़ ध प -म ग - रि - ग नि़ स. Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Sometimes Komal Ga is used in tara saptak as सं - रिं गं रि स - रिं निं सं. Vadi svara is Pa. Samavadi is Ri. Some suggest Ri as Vadi and Pa as Samavadi. This raga is sung between 9 P. M. and midnight. Sangati ध म which is frequently used sounds beautiful.

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Tivra Ga is elongated so that the chaya of raga Tilak kamod may not creep in. Desh is a popular raga. It is mixed with other ragas while singing Thumries and Hori. Popular compositions in this raga are :—

Piya Kara Dhara Dekho—Ektal (Madhya).

Hori Khelana Ko—Trital (Madhya)—S. N. Ratanjankar.

Hindustani ragas Sorat and Tilak kamod are allied to Desh.

Tilak kamod—Ni is elongated. Svara groups प ध म प सं and सं प ध म ग स in which Ni is omitted are used frequently. (See Tilak kamod).

Sorat—Ga is dropped in avaroha. Svara groups ध म रि ऽ and म रिऽ, in which Ri is elongated, are used (See Sorat).

Karnatak

There is no old raga called Des or Desh in Karnatak sangeet. Raga Kedaragaula resembles Desh very closely. Kedaragaula is a janya of the 28th Melakarta, Harikamboji (Khamaj That). Its aroha and avaroha according to Hindustani notation are :—

स रि म प नि सं—सं नि ध प म ग रि स

In Kedaragaula Ni should be Komal in both aroha and avaroha. But actually in aroha the Ni used is slightly higher in pitch and sounds like Tivra Ni. (See Kedaragaula).

Now Hindastani raga Desh has also become popular in the south. It is rendered in the same style as in the north.

DESHA GOUD

Hindustani

Desha Goud belongs to Bhairav That (Mayamalavagaula). Its jati is Audava—Audava. Svaras Ga and Ma are omitted both in aroha and avaroha. Aroha and avaroha of Desha Goud are :—

स रि स - प ध नि सं—सं नि ध प - स रि स

Pakad or Gunjan svara groups are स - रि स - प प - ध प - ध नि-

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ध् प - रि् प रि् प - रि् स. Svaras used are Komal Ri, Komal Dh, and Tivra Ni. Vadi and Samavadi svaras are Dh and Ri. This is a peculiar raga. There is no other raga in Bhairav That in which svaras Ga and Ma are both absent. This is an unfamiliar raga. Its trend or Chalan is as under :—

रि् रि् स - ध़् ध़् प़ - ध़् ध़् - नि़ स - रि् रि् स - स रि् स - प - रि् ध़् - ध् प - ध् नि - ध् प - रि् प - रि् स.

ध् ध् प नि सं - सं सं - रिं रिं - सं - ध् - नि सं रिं - सं नि ध् प रि् प प - ध् ध् प - सं नि ध् - नि ध् प रि् - प रि् स.

प - रि् रि् स - नि़ ध़् - प़ - ध़् ध़् - नि़ स - रि् रि् स - प - ध् प - नि सं - नि ध् प - रि् प - रि् रि् स

Vishranti sthanas or halting svaras are Sa, Ri and Pa. A Composition in this raga is:

Desha Gaudako Gaya—Tevra Tal (Madhya)

This is a Lakshanageet.

Karnatak

There is a raga called Deshya Gaula in Karnatak sangeet which resembles the Hindustani raga Desha Goud very closely. Aroha and avaroha of Deshya Gaula according to Hindustani notation are.

स रि् स प ध् नि सं—सं नि ध् प स रि् स

Karnatak raga Deshya Gaula is not a popular one. But it is interesting.

DESHAKSHI

Hindustani

Deshakshi of Hindustani sangeet is more popularly known as Devasakh or Deshakhya. Hence it is described in detail under Devasakh. (See Devasakh). Its aroha and avaroha are :—

नि् स - म रि - प म - नि् प - सं—सं - नि् प - म प - ग् म - रि स

Hindustani raga Devasakh has no resemblence to the Karnatak raga Deshakshi. Karnatak raga Deshakshi may be called Bhoop Khamaj as its aroha is Bhoop and avaroha is Khamaj as,

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स रि ग प ध सं—सं नि् ध प म ग रि स

Karnatak

Deshakshi is a janya of the 28th Melakarta, Harikamboji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That of Hindustani. It is an Audava-Sampoorna raga. Svaras Ma and Ni are omitted in aroha. Aroha and avaroha:

स रि$_2$ ग$_3$ प ध$_2$ सं—सं नि$_2$ ध$_2$ प म$_1$ ग$_3$ रि$_2$ स

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are:

स रि ग प ध सं—सं नि् ध प म ग रि स

Aroha resembles Mohana and avaroha, Harikamboji. This combination may be called Mohana-Kamboji or Bhoop-Khamaj. To the southerners Deshakshi sounds like raga Bilahari with only Kaisiki Ni.

In the Gita composed by Shri Purandara Dasa in the raga Deshakshi, the sanchara seems to have a chaya of Jinjoti as can be judged from the following svara groups which occur in the gita: म ग रि - म ग - रि स। स ऩि् ध़ - सऽ रि रि

Deshakshi is a rare raga.

DESHI or DESI TODI

Hindustani

Deshi or Desi or Desi Todi is a very popular raga. It is sung during the second prahara of the day (9 A.M. to midday). This raga belongs to Asavari That (Natabhairavi). There are two types of this raga: (1) Audava-Sampoorna, and (2) Shadava-Sampoorna. In the Audava-Sampoorna type svaras Ga and Ni are not used in aroha. In the Shadava-Sampoorna type svara Ga is not used in aroha.

Audava-Sampoorna type has the following aroha and avaroha:

स म रि प म प - ध म प सं—सं प ध म प - ग रि ग स - रि ऩि् स

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It should be noted that in this type only Tivra Dh should be used. The other svaras are Tivra Ri, Komal Ga, Suddha Ma, and Komal Ni.

The Shadava-Sampoorna type has the following aroha and avaroha :—

नि़् स - रि प ग् - रि - रि म प - ध् प - सं नि सं—सं - नि् ध् प - प ध् म - ग् ऽ रि - नि़् ऽ स

In the Shadava-Sampoorna type only Komal Dh is used.

In addition to the two types described above there are certain other types also of this raga. They are:

(a) Type in which both Dhaivatas are used. But use of Komal Dh is sparingly done.

(b) Type in which only Komal Dh is used but in aroha Tivra Ri and in avaroha Komal Ri are used. This type is called Utari Deshi. This is supposed to be the real Deshi raga.

In raga Deshi there are vakra sancharas in avaroha, Pakad or diagnostic svara groups of this raga are, रि प - ग्ऽ - रि स - रि नि़् ऽ - स. Vadi and Samavadi svaras are Pa and Ri respectively. In this raga svara Dh is kept elongated to destroy the chaya of Asavari raga. Svara groups रि प ग्ऽ and रि नि़् स have a special charm. The svara groups सं - प धऽप and सं - प - नि़् धऽप have also prominent use in this raga. Svara group रि म प is used twice as रि म प रि म प. In this raga poorvanga is supposed to consist of Sarang and uttaranga of Asavari. Popular compositions in this raga are :

Naiyya Mori Bhayee—Ektal (Vilambit)
Goonda Goonda Lavo—Trital (Madhya)
Piya Manale Batiya—Trital (Madhya)

—Shankarao Vyas.

Raga Desi is allied to Hindustani ragas Asavari and Barwa.

Asavari—Dh is not elongated. Svara groups सं - प ध् प and रि प ग्ऽऽ are not used. (See Asavari).

Barwa—Svara group प ध सं is used and not म प सं as in Desi. (See Barwa).

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Karnatak

There is no raga called Desi or Deshi only. There is a raga called Deshika Todi or Deshya Todi whose name suggests Deshi Todi of Hindustani sangeet. But Deshika Todi or Deshya Todi is an entirely different raga. (See Deshika Todi).

In the Karnatak raga Huseni there are certain groups of svaras which remind us of the Hindustani raga Desi. These are प ग् रि - रि ऩि॒ऽ स - प सं नि् सं - प ध् म प ग्ऽ रि (See Huseni).

DESHIKA TODI

Hindustani

There is no raga called Deshika or Deshya Todi in Hindustani sangeet. There is a raga called Desi or Deshi Todi. (See Desi or Deshi Todi). Deshika Todi has no resemblance to the Hindustani raga Deshi Todi. Svaras used in the Karnataka raga Deshika Todi are all Komal svaras of Bhairavi That.

Karnatak

Deshika Todi or Deshya Todi is a janya of the 8th Melakarta, Hanumatodi (ra, gi, ma, dha, ni) which corresponds to Bhairavi That of Hindustani sangeet. Its jati is Shadava-Sampoorna. Svara Ri is not used in aroha. Aroha and avaroha of Deshika Todi are :—

स $ग_2$ $म_1$ प $ध_1$ $नि_2$ सं—सं $नि_2$ $ध_1$ प $म_1$ $ग_2$ $रि_1$ स

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Suddha, Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :—

स ग् म प ध् नि् सं—सं नि् ध् प म ग् रि् स

There is a special sanchara ध् प ग् रि् स in this raga. The following compositions in this raga are available.

Raju vedala (Telugu)—Rupaka Tala—Tyagaraja.

Shri Kamalambana (Sanskrit)—Rupaka Tala—
Subbaraya Sastry.

Deshika Todi as rendered at present has great resemblance to Karnatak raga Todi. It should be sung like Sudda Bhairavi of Hindustani Sangeet.

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DESHKAR

Hindustani

Raga Deshkar belongs to Bilaval That (Dheerashankara-bharana). Its jati is Audava-Audava. Varja (omitted) svaras are Ma and Ni. Aroha and avaroha of Deshkar are :—

स रि ग - प - ध सं—सं ध - प - ग प ध प - ग रि स

Svaras used are all Suddha svaras of Hindustani sangeet. Pakad or Gunjan svara groups are :—

ध - प ग प - ध - प - ग रि स or सं ध - प - ध ग प - ग रि स. Nyasa is made on svaras Dh and Pa. Vadi svara is Dh. Samavadi is Ga.

In this raga svara Dh should be brought into prominence as सं ध - ध प - ग प ध-ध प - ग रि स - ध प Sangati ध ग प is frequently used. Halt is not made on svara Ga because that svara is important in raga Bhoop which is very much allied to Deshkar having the same svaras as Deshkar in both aroha and avaroha. Deshkar is an uttaranga raga. Sanchara is mostly in tara and madhya saptaks. Deshkar is a morning raga. (6 a.m. to 9 a.m.). As it is an uttaranga raga the beauty of this raga is seen in its avaroha. It is a popular raga. Compositions in this raga are :—

Mori Angia ke Band khulagayee—Trital (Vilambit)

Hari Hari Nama Le—Trital (Madhya)

Two important Hindustani ragas which are allied to Deshkar are Bhoop and Jet kalyan.

Bhoop—Poorvanga raga. Vadi svara is Ga. Sangati प ग is used. Evening raga. (See Bhoop).

Jet Kalyan—Vadi is Pa. Sangati ध ग is used. (See Jet Kalyan).

Karnatak

There is no raga called Deshkar in Karnatak sangeet. Karnatak raga Mohana having the following aroha and avaroha resembles the Hindustani ragas Deshkar and Bhoop.

स रि ग प ध सं—सं ध प ग रि स

Mohana is however more like Bhoop than Deshkar. (See Mohana).

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DESHI SIMHARAVA

Hindustani

There is no raga called Deshi Simharava in Hindustani sangeet. Karnatak raga Hemavati which corresponds to the old raga Deshi Simharava is being introduced into Hindustani sangeet also. (See Hemavati).

Karnatak

Deshi Simharava is the old name for the 58th Melakarta Hemavati. (See Hemavati).

DESH MALHAR

Hindustani

There are two types of Desh Malhar. One is a combination of ragas Desh and Mia Malhar. The other is a mixture of Desh and Goud Malhar.

TYPE I

This Desh Malhar is a mixture of Desh and Mia Malhar. Its jati is Shadava-Sampoorna. In aroha svara Ga is not used. Aroha and avaroha of this type of Desh Malhar are :—

स - रि - म प - नि सं - नि् म प - नि् ध - नि सं—सं नि् ध प - म ग रि - प ग् - म रि स

Pakad or diagnostic svara groups are, रि म प - नि् ध प - ध म ग रि - प ग् म रि स - नि् ध् - नि् ध् - नि् स - रि म ग रि - ग स. Svaras used are Tivra Ri, Komal and Tivra Ga, Suddha Ma, Tivra Dh, and both Komal and Tivra Ni. In avaroha svaras Ga and Dh are weak or "durbal". Angas of Desh and Malhar are found as under.

Desh - aroha—स - रि - म प - नि सं—avaroha - सं नि् ध प - म ग रि

Malhar - aroha—नि् - म प - नि् ध - नि सं—avaroha - प - ग् - म रि स

This is a new raga and not yet become popular. It is sung during the rainy season particularly. It is sung during the last prahara of the night. (9 p m. to midnight). Compositions in

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this type of Desh Malhar are :—

Eso Ayo Savana—Ada Choutal (Vilambit).

Ayo Savana Masa—Trital (Madhya).

TYPE II

The second type of Desh Malhar is a mixture of Desh and Goud Malhar. Its jati is Shadava-Sampoorna. In aroha svara Ga is not used as in type I. Aroha and avaroha of this type of Desh Malhar are :—

स रि - म प - नि - सं - ध प - म प - ध सं—सं नि् ध प - म ग रि - म - रि प - ध प म - प म - ग रि - ग स

Pakad or diagnostic svara groups of this type of Desh Malhar are :—

रि - म प - नि् ध प - म प ध सं - ध प म - रि म - रि प - ध प - ध म - ग रि ग स

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh, and both Komal and Tivra Ni. Sangatis रि प and म रि are used frequently. Svara Ma is kept elongated as in Goud Malhar. It is also kept isolated to create a special effect. This type is also a "Mosami" raga (seasonal) meant for rainy season. It is sung during the second prahara of night.

Angas of Desh and Goud Malhar are found as under :—

Desh—स - रि - म प - नि् ध प - म ग रि - ग - स-रि म प नि सं - रिं नि् - ध प - म प नि् - ध प - ध म ग रि - प - म ग रि - ग - स

Goud Malhar—रि म - रि प - म प ध सं - ध प म - प म - रिं स - रि मऽ or रि म - रि प - म प ध प नि सं ऽ - ध प - म - प म - रि ग - प मं - ग रि स - रि ग - मऽ

Sometimes instead of Goud Malhar, raga Suddha Malhar is mixed with Desh to give rise to Desh Malhar.

Karnatak

There is no raga called Desh Malhar in Karnatak sangeet. There is no Karnatak raga which resembles type I of Desh Malhar. Raga Kedaragaula of south has some resemblence to type II of Desh Malhar (See Kedaragaula).

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DESHYAGANAVARIDHI

Hindustani

There is no raga called Deshyaganavaridhi in Hindustani sangeet. There is no Hindustani raga which is allied to this Karnatak raga. In the aroha of this raga there is a chaya of Malhar. In the avaroha there is a touch of Madhuvanti. Malhar chaya is प नि् नि and Madhuvanti chaya is प मं ग् रि स.

Karnatak

Deshyaganavaridhi is a janya of the 60th Melakarta Nitimati (ri, gi, mi, dhu, nu). It is a Sampoorna-Shadava raga. Svara Dh is omitted in avaroha. Its aroha and avaroha are:

स रि ग म प ध नि प सं—सं नि सं प म ग रि स
2 2 2 3 3 3 2 2 2

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Shatsruti Dh and Kakali Ni. Svara Ni is given a vakra sanchara in both aroha and avaroha.

According to Hindustani notation aroha and avaroha are:

स रि ग् मं प नि् नि प सं—सं नि सं प मं ग् रि स

This is an unfamiliar raga. The following composition in this raga exists:

Neeve Na Talli Tandri Vani (Telugu)—Adi Tala
Tiruvotriyur Tyagaraja.

DEVADHAIVAT

Hindustani

This raga has been introduced by Baburao Kaslikar. In this raga chayas of Bhairav, Ahir Bhairav, and a slight touch of Jogia ragas are found.

Its jati is sampoorna-sampoorna. Aroha and avaroha of Devadhaivat are:

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स ग रि ग रि – ग – रि – गम – प – ध नि ध सं—सं नि – ध प – म – ग – रि ध –
रि ग – रि – स – नि – ध – स·

Svaras used are both Komal and Tivra Ri, Tivra Ga, (sometimes Komal Ga with Tivra Ri is permitted as रि ग) Suddha Ma, both Komal and Tivra Dh, and Komal Ni. Vadi svara is Ma, Samavadi is Sa. Devadhaivat is sung with Bhairav anga. To remove the chaya of Ahir Bhairav from dominating over Bhairav, Komal Dh is sometimes used in a special way as ग ग - म प - धूऽ Jogia chaya is brought in by using ध म - ग रि. This raga is sung during the first prahara of the day (6 A.M. to 9 A.M.).

This raga has not become popular yet, Compositions in this raga are:

Ada Mahadeva Tu More—Ek Tal (Vilambit)—
Baburao Kaslikar.

Sakala Guni Jana - Trital (Drut)—Baburao Kaslikar.

Karnatak

There is no raga called Devadhaivat in Karnatak sangeet. There is no Karnatak raga which resembles Devadhaivat.

DEVAGANDHAR

Hindustani

Devagandhar belongs to Asavari That (Natabhairavi). There are three types of this raga. None of them is very popuplar.

TYPE I

This is a Shadava-Sampoorna type. Svara Ri is not used in aroha. Aroha and avaroha of this type are:

स - ग म प - प - ध प - सं नि सं—रिं सं - नि ध प - म प ग - प ग रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Komal Dh, and Komal Ni. Diagnostic svara groups of this type are

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मम - प ध् प - सं - नि् ध् प - ग् म प - रिं सं - नि ध् प ध् - म प - ग् रे सं.
Vadi and Samavadi svaras are Dh and Ga respectively. In this type there is a chaya of Dhanashree in aroha and an anga of Jounpuri in avaroha. Chalan or gati of this raga is more in uttaranga. Hence rendering is more in madhya and tara saptaks. This is a morning raga. A composition in this type of Devagandhar is :—

Yeriye Bake Payana Sajani—Trital (Madhya).

TYPE II (Called Gandhari and Dvigandhari)

Jati of this type is Shadava - Sampoorna. In aroha svara Ga is omitted. As both Komal and Tivra Ga are used in avaroha giving a peculiar beauty this type is called Dvigandhari. Aroha and Avaroha of this type are :—

स रि म प - ध् म - प ध् नि् सं – सं नि् ध् प - म प - ग् - रिस - रि नि् - स रि गऽम - प ग् रि स।

Note स रि गऽ म in avaroha where Ga is Tivra. This is a morning raga. A composition in this raga is :—

Aj Sunavo Jasa Guna Gana—Trital (Madhya)

—S. N. Ratanjankar.

TYPE III (Also called Dvigandhari)

Jati of this type is Sampoorna - Shadava. In avaroha svara Ma is omitted. In this type Tivra Ga is used in aroha and Komal Ga in avaroha. This also produces almost the same effect as in type II which is also called Dvigandhari. It sounds beautiful. Its aroha and avaroha are :—

स रि ग - म - प . ध् म - प नि् ध् नि् सं – सं -रिं नि् ध् प - ग् -रि - ग् स.

Vadi svara is Ga. Samavadi is Dh. This is also a morning raga. A composition in this type of Devagandhar is :—

Raina Ki Jage Ayee—Ek Tal (Vilambit).

Hindustani ragas which are allied to Devagandhar are Jounpuri, Asavari (with Tivra Ri) and Gandhari.

Jounpuri—Ga is not used in aroha. Only Komal Ga is used. (See Jounpuri).

Asavari—Ni is not used in aroha. Only Komal Ga is used. (See Asavari).

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Gandhari—One type corresponds to Type III of Devagandhar. In another type of Gandhari, Komal Ri is also used. (See Gandhari).

Karnatak

There is a raga called Devagandhari in Karnatak sangeet. This raga does not resemble any of the types of Devagandhar of Hindustani sangeet.

According to Hindustani notation aroha and avaroha of Karnatak raga Devagandhari are :—

स रि म प ध सं — सं नि ध प म ग रिऽस.

(See Devagandhari.)

DEVAGANDHARI

Hindustani

There is no raga called Devagandhari in Hindustani sangeet. There are ragas called Devagandhar, and Gandhari which have no resemblance to the Karnatak raga Devagandhari. Hindustani raga Arabhi (which itself is imported from the south) resembles Devagandhari. (See Arabhi).

Karnatak

Devagandhari is a popular raga. It is a janya of the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Bilaval That of Hindustani sangeet. It is an Audava-Sampoorna raga. In aroha svaras Ga and Ni, are not used. Some consider it Shadava-Sampoorna and omit only Ga in aroha. Its aroha and avaroha are :—

स रि$_2$ म$_1$ प ध$_2$ सं (Audava) or स रि$_2$ म$_1$ प ध$_2$ ऽनि$_3$ सं (Shadava)—सं नि$_3$ ध$_2$ऽप म$_1$ऽग$_3$ रि$_2$ऽस

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh, and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि म प ध सं or स रि म प धऽनि सं — सं नि धऽप मऽग रिऽस.

Although Kakali Ni is used there is one prayoga (ध नि्ऽध प म ग रि) in which Kaisiki Ni (Komal Ni) is used in

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an elongated way. This prayoga has now become a raga chaya group of Devagandhari and distinguishes it from the allied ragas Arabhi and Sama. Jeeva svaras of Devagandhari are Ri, Ma, and Dh. These svaras are kept elongated and prominent in avaroha. They sound beautiful. Popular compositions in Devagandhari are :—

Ksheerasagara Sayana (Telugu)—Adi Tala—Tyagaraja.

Na moralagimpa (Telugu)—Rupaka Tala—Tyagaraja.

Ragas Sama and Arabhi are allied to Devagandhari.

Arabhi—Some do not use Ni in even avaroha. Svaras Ni, Ma, and Ri are not elongated. Kaisiki Ni is not used. (See Arabhi).

Sama—Svara Ni is not used. Svaras Ma and Ri are elongated. (See Sama).

DEVAGANDHAR TODI

Hindustani

This is a kind of Todi raga in which both varieties of Ri, both varieties of Ga and both varieties of Dh are used. This raga is different from Gandhari. Its jati is Sampoorna-Sampoorna. Aroha and avaroha are :—

स रि ग म प ध् नि् सं - ध नि सं—सं रें नि् ध् प - ध नि सं - रिं सं – रिं नि् ध् प - ध् म - प ग् - रि् - रि् - स.

Vadi svara is Sa. Samavadi in Pa. This raga is sung in the morning.

Devagandhar anga consists of: स रि गऽम - प धऽनि् सं and रिं सं. Todi anga consists of: रिं नि् ध् प - ध् म - प ग् - रि् - रि् - स. A composition in this raga is,

Raga Rasa Ko Bheda Nyaro—Trital (Madhya)

—S. N. Ratanjankar.

Karnatak

There is no raga called Devagandhar Todi in Karnatak sangeet. There is no Karnatak raga which resembles Deva gandhar Todi of north.

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DEVAGIRI

Hindustani

This raga is also known as Devagiri Bilaval. Devagiri Bilaval belongs to Bilaval That (Dheerasankarabharana). It is a Shadava-Sampoorna raga. Svara Ma is not used in aroha. Aroha and avaroha of Devagiri Bilaval are :—

ध़ नि़ ध़ - स - रि ग - ग ग - ग रि - ग प - प - ध नि ध - नि सं – सं - नि ध - नि् प - ग - म ग - म रि - स रि ग - स - नि़ ध़ - स

Pakad or Gunjan svara groups are :—स - रि ग - (प) - म ग - प रिऽस - नि़ ध़ प़ - सऽरि ग ऽ. All svaras are suddha svaras of Hindustani sangeet. Komal Ni is occasionally used in the special svara group नि ध नि् प. Vadi svara is Sa. Samavadi is Pa. There are vakra sancharas in both aroha and avaroha. In this raga angas of Bilaval, Kalyan, and Suddha Kalyan are found. But Tivra Ma is not used. The commencement of this raga is with Kalyan anga as नि़ ध़ - ध़ नि़ ध़ - स - रि ग - ध़ नि़ रि स - नि़ रि ग म ग. Suddha Kalyan anga is found in the following svara groups. स नि़ ध़ प़ - प़ गऽ - प रिऽस. Bilaval anga is found in uttaranga in both aroha and avaroha as प प - ध नि सं or ध नि ध नि सं - नि ध - नि् प. Vistara of this raga sounds beautiful in mandra and madhya saptaks. Svara Ga is an important and beautiful halting or Vishranti svara. While singing Devagiri the following svara groups should be used frequently. ध़ नि़ ध़ स - नि़ ध़ प़ स - स ऽ रि ग ऽ. This raga is sung in the morning. Compositions in Devagiri Bilaval are :—

Dhanya Aj Maharaja—Ek Tal (Madhya)

—S.N. Ratanjankar.

Ladali Pyari Radhika—Trital (Madhya)—J.D. Patki.

Hindustani raga Alaiyya Bilaval resembles Devagiri Bilaval.

Alaiyya Bilaval—Kalyan and Sudda Kalyan angas are not found. (See Alaiyya Bilaval)

Karnatak

In Karnatak sangeet also there is a raga called Devagiri. It is a janya of the 49th Melakarta, Dhavalambari (ra, gu,

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mi, dha, na). It is Audava-Sampoorna with svaras Ga and Ni omitted in aroha. Its Aroha and avaroha are :—

स रि$_1$ म$_2$ प ध$_1$ सं — सं नि$_1$ ध$_1$ प म$_2$ ग$_3$ रि$_1$ ग$_3$ स.

Svaras used are Suddha Ri, Antara Ga, Prati Ma, Suddha Dh and Suddha Ni. According to Hindustani notation the aroha and avaroha are,

स रि् म^1 प ध् सं — सं ध ध् प म^1 ग रि् ग स.

Tivra Dh stands for Suddha Ni of Karnatak sangeet. Karnatak raga Devagiri is an unfamiliar raga. This raga has no resemblance to the Hindustani raga Devagiri or Devagiri Bilaval. Karnatak raga Navaroju which is a janya of the 29th Melakarta Dheerasankarabharana (Bilaval That) has great resemblance to Devagiri Bilaval of north. Aroha and avaroha of Navaroju are :

प़ ध़ नि़ स रि ग म प — म ग रि स नि़ ध़ प़.

Pillayar Gita in raga Navaroju commencing with the words "Giridhara mamava" sounds very much like Devagiri Bilaval. (See Navaroju).

DEVAKRIYA

Hindustani

There is no raga called Devakriya in Hindustani sangeet. Koushi Kanada of Asavari That (Natabhairavi) has some resemblance to Devakriya of south. Aroha and avaroha of this type of Koushi Kanada are :

नि़् स - मऽ - म ग् - प ग्ऽ - म नि् - ध् - नि् सं — मं ग् रिं सं - नि् ध् म - प ग् - म ग् रि स. (See Koushi Kanada).

Karnatak

Devakriya is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Asavari That of Hindustani sangeet. According to some this is a Nishadantya raga, jati being Shadava-Sampoorna. In aroha svara Pa is not used. Aroha and avaroha of Devakriya of this type are :

स रि$_2$ ग$_2$ म$_1$ नि$_2$ ध$_1$ नि$_2$ — प ध$_1$ म$_1$ ग$_2$ रि$_2$ स नि़$_2$

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Svaras used are chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are:—

स रि ग् म नि् ध् नि् — प ध् म ग् रि स नि़्

It is the above type which resembles Koushi Kanada of north.

Tyagaraja Kriti, Nati Mati Marachitivo in raga Devakriya shows a different svaroop of this raga. After many discussions during the Music Conferences the Madras Music Academy has suggested that Devakriya, although a janya of Natabhairavi, may be permitted to use Chatusruti Dh prayoga. Aroha and avaroha fixed by the Music Academy Madras are:

स रि$_2$ म$_1$ प नि$_2$ सं — सं नि$_2$ ध$_1$ नि$_2$ प म$_1$ ग$_2$ रि$_2$ स. (ध$_2$ also permitted). According to Hindustani notation they are:

स रि म प नि् सं — स नि् ध् नि् प म ग् रि स. (ध also permitted)

A composition in this type of Devakriya is :—

Nati Mati Marachitivo (Telugu)—Adi Tala—Tyagraja.

Raga Devakriya of Dikshitar school corresponds to the very popular Suddha Saveri of the south. It is a janya of the 15th Melakarta Mayamalavagaula (Bhairav That). Muthuswamy Dikshitar's kriti "Sri Guruguha Tarayasumam" is in raga Devakriya which corresponds to the present day Suddha Saveri raga. (See Suddha Saveri).

Some musicologists place Devakriya under the 22nd Melakarta Kharaharapriya (Kafi That). Aroha and avaroha mentioned are:

स ग$_2$ रि$_2$ ग$_2$ म$_1$ प ध$_2$ नि$_2$ ध$_2$ सं—सं नि$_2$ ध$_2$ प म$_1$ ग$_2$ रि$_2$ ग$_2$ स.

According to Hindustani notation they are:

स ग् रि ग् म प ध नि् ध सं — सं नि् ध प म ग् रि ग् स.

There are vakra sancharas in both aroha and avaroha.

DEVAMANOHARI

Hindustani

There is no raga called Devamanohari in Hindustani sangeet. One of the types of Badahams or Badahamsa Sarang resembles Devamanohari raga of the south. This type of

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Badahamsa Sarang has the following aroha and avaroha.

स रि म प ध नि् सं — सं नि् ध नि् प म रि स.

(See Badahams).

Karnatak

Devamanohari is a popular Karnatak raga. It is a janya of the 22nd Melakarta Kharaharapriya. (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani. It is a Shadava-Shadava raga. Svara Ga is omitted in both aroha and avaroha. Aroha and avaroha of Devamanohari are:

स रि$_2$ म$_1$ प ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ नि$_2$ प म$_1$ रि$_2$ स.

Svaras used are Chatusruti Ri, Suddha Ma, Chatusruti Dh and Kaisiki Ni. There is vakra sanchara in avaroha which should be carefully noted. This vakra sanchara सं नि् ध नि् is very important and sounds beautiful. According to Hindustani notation aroha and avaroha of Devamanohari are:

स रि म प ध नि् सं — सं नि् ध नि् प म रि स.

Chatusruti Ri, Suddha Ma and Kaisiki Ni are the chaya svaras of Devamanohari raga. Popular compositions in this raga are:—

Kanna Tandri Na Pai (Telugu)—Adi Tala—Tyagaraja.

Palukavademira Rama (Telugu)—Adi Tala—Mysore Vasudevachar.

Neekelara (Telugu)—Adi Tala—Ramnad Srinivasa Iyengar.

DEVAMRITAVARSHINI or NADACHINTAMANI

Hindustani

There is no raga called Devamritavarshini or Nadachintamani in Hindustani. Svaras used in this Karnatak raga are those of Kafi That of north.

Karnatak

Devamritavarshini (also called Nadachintamani) is a janya of the 22nd Melakarta, Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani sangeet. It is a

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Shadava-Sampoorna raga with vakra sanchara in aroha. In aroha svara Pa is omitted. Aroha and avaroha of this raga are :

स रि$_2$ ग$_2$ म$_1$ नि$_2$ ध$_2$ नि$_2$ सं.— सं नि$_2$ ध$_2$ प म$_1$ ग$_2$ रि स.

Svaras used are Chatusruti Ri, Sadharana Ga Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation they are :

स रि ग् म नि् ध नि् सं — सं नि् ध प म ग् रि स

Ma, Dh, and Ni are the jiva svaras. Svara groups स म ग् म and सं ध नि् प are used occasionally.

Although raga Devamritavarshini is not a popular one, the following composition in this raga is very often heard.

Evari Ni (Telugu)—Adi Tala—Tyagaraja.

DEVANAND or DEVANANDINI

Hindustani

This is a newly introduced raga. It is a pleasing one and deserves to be popularised. Devanand or Devanandini belongs to Marwa That (Gamanasrama). Its jati is Audava—Audava. Svaras Pa and Ni are not used in this raga. There is vakra sanchara in aroha. Aroha and avaroha of Devanand are :

स रि् ग - रि् ग - म^1 ग - म^1 ध म^1 - सं — ध - सं रिं - गं रिं सं - रिं सं ध - म^1 ग रि् स ध़ - म़^{1} ध़ स

Svaras used are Komal Ri, Tivra Ga, Prati Ma and Tivra Dh. Pakad or diagnostic svara groups are :

ध़ऽ - स रि् - ग रि् स - रि् स - ध़ - स

Vadi and samavadi svaras are Ga and Ni respectively. This raga is sung in the evening. In this raga chayas of Marwa and Hindol ragas are found at every stage. It is by alternately using the angas of these two ragas that the danger of completely running into any one of them is avoided. Compositions in Devanandini are :—

Yeri Basanta Ritu—Ek Tal (Vilambit).

Aye More Mandarawa—Trital (Madhya).

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Avo Avo Nanda Lal—Trital (Madhya).

Devanand is allied to Hindustani ragas Marwa and Hindol.

Marwa—Svara Ni is used. Vadi svara is Ri. (See Marwa).

Hindol—Svara Ri is not used. Svara Ni is used in avaroha. (See Hindol).

Karnatak

There is no Karnatak raga called Devanand or Devanandini. There are two Karnatak ragas, Hamsanandi and Sunadavinodini which have some resemblance to Devanandini of north. Aroha and avaroha of these two ragas are,

Hamsanandi,–स रि् ग म¹ ध नि सं — सं नि ध म¹ ग रि् स. Svara Ni is used. (See Hamsanandi).

Sunadavinodini—स ग म¹ ध सं—सं नि ध म¹ ग स. Svara Ri is not used. Svara Ni is used in avaroha. (See Sunadavinodini).

The similarity among the names Devanandini, Hamsanandi, and Sunadavinodini suggests some similarities among them.

DEVARANJANI

Hindustani

There is no Hindustani raga called Devaranjani. There is a raga called Devaranji which belongs to Bhairav That. That raga has no resemblance to Devaranjani of south.

Devaranjani is an interesting raga and can be popularised in the north. Aroha and avaroha of Devaranjani are :

स ग् रि म प ध नि् सं — सं ध प म ग्ऽऽरि स.

It comes uuder Kafi That (Kharaharapriya). Vakra sanchara स ग् रि म in aroha and elongation of svara Ga in avaroha as म ग्ऽऽ रि स are beautiful and are characteristic of this raga. Its jati is Sampoorna-Shadava. Svara Ni is not used in avaroha.

Two ragas Manohari and Sivaranjani resemble Devaranjani.

Manohari—Svara Ni is not used in either aroha or avaroha. Ga is not elongated. (See Manohari).

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Sivaranjani—Svaras Ma and Ni are not used, (See Sivaranjani).

Similarity between the two names Devaranjani and Sivaranjani is interesting.

Karnatak

Devaranjani is a janya of the 22nd Melakarta Kharaharapriya (ri, gi ma, dhi, ni) which corresponds to Hindustani Kafi That. It is a Sampoorna-Shadava raga with vakra sanchara in aroha. In avaroha svara Ni is not used. Aroha and avaroha of Devaranjani are :

स ग$_2$ रि$_2$ ग$_2$ म$_1$ प ध$_2$ नि$_2$ सं — सं ध$_2$ प म$_1$ ग$_2$ऽऽरि$_2$ स

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :

स ग् रि ग् म प ध नि् सं — सं ध प म ग्ऽऽरि स

Vakra sanchara in aroha and elongation of svara Ga in avaroha produce a beautiful effect. Although this is a pleasing raga it is not popular.

Raga Manohari which is also a janya of Kharaharapriya resembles Devaranjani. (See Manohari).

Devaranjani in entirely different from Devaranji or Devaranjini (See Devaranji).

Another raga also called Devaranjani is a janya of the 28th Melakarta Harikamboji (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. Its aroha and avaroha according to Hindustani notation are :

स रि ग प ध सं — सं ध प म ग रि स

This sounds like raga Bilahari with svara Ni omitted in avaroha. (See Bilahari).

DEVARANJI or DEVARANJINI

Hindustani

Devaranji, also called Devaranjini belongs to Bhairav That (Mayamalavagaula) It is an Audava-Audava raga with vakra sancharas in both aroha and avaroha. Svaras Ri and Ga are

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omitted in this raga. Aroha and Avaroha of Devaranji are:

स - म - म प - ध् - प - ध् - ध् सं - नि सं — सं ध् - नि् ध् प - म - स

Svaras used are Suddha Ma, Komal Dh, and both Komal and Tivra Ni. Tivra Ni is used only slightly in aroha in the sanchara ध् सं नि सं. Pakad or diagnostic svara groups are ध् प - म पऽमऽ - ध् नि् ध् प मऽ - म ऽऽस. Vadi and Samavadi svaras are Sa and Ma. This raga is sung in the morning. In this raga its uttaranga is "prabal" or prominent. Halt on svara Ma as समऽ and the meend (Curve slide) from Ma to Sa as मऽऽस are beautiful. This is a very appealing raga. Yet it is not popular. Compositions in raga Devaranjini are

Trividha Gamani Tihu—Jhaptal.

Yesi Ko Gund Khani—Ek Tal (Vilambit)

—S.N. Ratanjankar.

Hindustani ragas Jhilif (one type) and Jogia have resemblance to Devaranjini.

Jhilif (one type)—Svara Ni is not used in aroha (See Jhilif).

Jogia—Svara Ri is prominent in both aroha and avaroha. (See Jogia).

Karnatak

Devaranji is a janya of the 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Hindustani Bhairav That. Its jati is Audava-Audava with vakra sanchara in aroha. Svaras Ri and Ga are omitted in both aroha and avaroha. Aroha and avaroha of Devaranji are:

स $म_1$ - प $ध_1$ - प $नि_3$ सं — सं $नि_3$ $ध_1$ प - $म_1$ऽस

Svaras used are Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation they are:

स म - प ध् - प नि सं — सं नि ध् प - मऽस.

A composition in raga Devaranji is,

Namaste Paradevate (Sanskrit)—Trisra Eka Tala

—Muthuswamy Dikshitar.

Karnatak raga Devaranji resembles the Hindustani raga

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Devaranji or Devaranjini. In Karnatak Devaranji, Komal Ni is not used. In Hindustani Devaranji or Devaranjini, Komal Ni is used in avaroha in a very prominent way.

DEVASAKH

(Also called Deshakya or Deshakshi)

Hindustani

Devasakh (also known as Deshakhya or Deshakshi) belongs to kafi that (Kharaharapriya). Its jati is Audava-Shadava. Svaras Ri and Dh are omitted in aroha. In avaroha svara Dh is omitted. Aroha and avaroh of Devasakh are :—

नि़् स - ग् ग् - प - म प - नि् प - सं—सं - नि् प - प ग् - ग् म - रि स

There are vakra sancharas in both aroha and avaroha. Svaras used are Tivra Ri, Komal Ga, Sudda Ma, and Komal Ni. Pakad or Gunjan svara groups consist of :—

नि़् स - ग् ग् प - प ग् - म रि - रि स. Vadi svara is Pa. Samavadi is Sa. Some suggest the reverse arrangement. Sangathi ग् प is pleasing. Svara groups ग् प - ग् ग् प should be used frequently. Svara Ma is kept isolated in avaroha. Devasakh is sung during the second prahara of the day (9 a.m. to 12 noon). Devasakh is considered to be a mixture of Kanara and Megh ragas. Some musicians introduce svara Dh slightly in this raga. It is better not to use Dh. In Devasakh angas of ragas Malhar, Sarang, and Kanada are found as under. Malhar—रि प - म प - प ग् म. Sarang—प रि - म रि स. Kanada—नि् प - म प - ग् - म रिस. Although sangathi ग् प is frequently used sangathi रि प is also introduced in Malhar anga. Compositions in raga Devasakh are :—

Piya Bina Jeeya Ghabarave—Jhaptal (Madhya).

Ankhiyan Lag Rahi Mori-Trital—Adarang.

Hindustani ragas Suha and Sugharayee resemble Devasakh. Suha—Svara groups ग् प - ग् ग् प are not used. (See Suha) Sugharayee—Svara groups ग् प - ग् ग् प are not used. Tivra Dh is used as ध ध नि् प. (See Sugharayee).

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Karnatak

There is no Karnatak raga called Devasakh or Deshakhya. There is no Karnatak raga which resembles Devasakh. There is a Karnatak raga called Deshakshi. But this raga has no resemblance to Devasakh or Deshakhya of Hindustani sangeet. (See Deshakshi).

DHALI VARALI

Hindustani

There is no Hindustani raga called Dhalivarali. There is no Hindustani raga which resembles Dhalivarali in its poorvanga which has the peculiar sanchara रि रि् रि मं. There are many Hindustani ragas which have in their uttaranga the svaras of Dhalivarali मं प ध् नि सं.

Karnatak

Dhalivarali is the name given by Dikshitar School for the 39th Melakarta Jhalavarali. (ra,ga, mi, dha, nu). Raga Dhalivarali is a Sampoorna-Sampoorna raga with vakra sanchara in aroha. Aroha and avaroha of this raga are :—

स $ग_1$ $रि_1$ ग $म_2$ प $ध_1$ $नि_3$ सं—सं $नि_3$ $ध_1$ प $म_2$ $ग_1$ $रि_2$ स

Svaras used ara Suddha Ri, Suddha Ga, Prati Ma, Suddha Dh, and Kakali Ni. According to Hindustani notation they are :

स रि रि् रि मं प ध् नि सं—सं नि ध् प मं रि रि् स.

In the above, Tivra Ri (रि) stands for Suddha Ga ($ग_1$) of Karnatak system. Dhalivarali is not a popular raga. A composition in this raga is

Mamava Meenakshi (Sanskrit)—Mishra Eka Tala
—Muthuswamy Dikshitar.

DHANA KAPI

Hindustani

There is no Hindustani raga called Dhana Kapi. This kind of Kapi of south is a mixture of the Hindustani ragas Gara and Kafi.

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Karnatak

Dhana Kapi is a pleasing raga. This raga is not mentioned in any of the books on music. It is a kind of Kapi with a mixture of Hindustani ragas Gara and Kafi. Its jati is Sampoorna.

Sanchara of this raga is something like this :—

ग् रि स - ऩि् ध़ - ऩि स - रि ग् - रि - नि् ध नि् - प ध् - म प - ग् रि - सऽऩि् ध़ ऩि सऽ - रि ग् रि।

नि् ध - नि् ध - मऽ - प ध ऩि सं - नि् ध् प - म प ध्ऽ प - ग ग म ग म - रि म ग् रि - सऽऩि् ध़् ऩि स·

Svaras used are Chatusruti Ri, both Sadharana and Antara Ga, Suddha Ma, both Suddha and Chatusruti Dh and both Kaisiki and Kakali Ni. This raga is appealing when sung with Madhyama sruti. The following is the only composition in this raga which is popular.

Jagadoddharana Adisidalu Yeshoda (Kanarese)

—Adi Tala— Purandara Dasa.

DHANASARI or DHANASHREE

Hindustani

There are four types of Dhanasari or Dhanashree raga with (1) Bhimpalas anga, (2) Bhairavi anga (3) Patadeep anga and (4) Bilaval anga.

TYPE I

Dhanasari (Bhimpalas anga).

This type of Dhanasari belongs to Kafi That-(Kharahara-priya). Its jati is Audava-Sampoorna. In aroha svaras Ri and Dh are omitted. Aroha and avaroha of Dhanasari (Bhimpalas anga) are,

ऩि् स ग् म प नि् सं — सं नि् ध प म ग् रि स

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and Komal Ni. Vadi svara is Pa. Samvadi is Sa. Sangati प ग् is frequently used. Svara group प ग् रि स should be used frequently and not म ग् रि स· Halt should not be made on svara Ma. The above mentioned care has to be taken to keep clear

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of raga Bhimpalas which is closely allied. This type of Dhanasari is sung during the third prahara of the day. A composition in this raga is :—

Manaki Umang Maname – Ek Tal (Madhya).

—S. N. Ratnajankar.

Raga allied to Dhanasari (Bhimpalas anga) is Bhimpalas itself.

Bhimpalas—Vadi svara is Ma. Svara group म ग् रि स is used frequently. Halt is made on svara Ma as नि़् ऽसमऽऽ (See Bhimpalas).

Karnatak

Karnatak raga Dhanasari (also called Dhanyasi) does not resemble the Dhanasari (Bhimpalas anga) of Hindustani sangeet. Karnatak ragas Abheri and Karnatak raga called Karnataka Devagandhari (not the popular raga Devagandhari) resemble Dhanasari (Bhimpalas anga). Raga Abheri has the following aroha and avaroha,

स ग् म प नि् सं—सं नि् ध प म ग् रि स

(See Abheri).

Raga called Karnataka Devagandhari also has the same aroha and avaroha as Abheri of the present day with Chatusruti Dh.

According to Dikshitar School, Dhanyasi is a janya of Natabhairavi. This type of Dhanyasi is something like Dhanasari with Bhimpalas anga but with Komal Dh. Its aroha and avaroha are :—

नि़् स ग्ऽ म प नि् सं—सं नि् ध् प म ग् रि स

(See Dhanyasi)

Type II

Dhanasari (Bhairavi anga)

Hindustani

This type of Dhanasari belongs to Bhairavi That (Hanumatodi). Its jati is Audava-Sampoorna. Svaras Ri and Dh are not used in aroha. Aroha and avaroha of this type of Dhanasari are,

नि़् स ग् म प सं नि् सं—सं नि् ध् - म प - ग् म ग् रि् स

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There are vakra sancharas in avaroha. Svaras used are all Komal svaras of Bhairavi That. Hence this raga is also called Komal Dhanasari. This type is not commonly sung.

Karnatak

The popular type of raga Dhanasari or Dhanyasi of Karnatak is exactly like the Komal Dhanasari (Bhairavi anga) of North. Aroha and avaroha of this type of Dhanasari or Dhanyasi of Karnatak are.

स ग्ऽ म प नि् सं—सं नि् ध् प म ग् रि् स

(See Dhanyasi).

TYPE III

Dhanasari (Patadeep anga).

This type of Dhanasari has come to be called Patadeep at present. This is a recent change. Old svaroop of Patadeep was different (See Patadeep). Aroha and avaroha of Dhanasari (Patadeep anga) are :

नि़ स ग् म प नि सं—सं नि ध प म ग् रि स

This type is obtained by merely substituting Tivra Ni in place of Komal Ni in Dhanasari (Bhimpalas anga). Compositions in this raga are :—

Kouna Sukha Payee—Jhap Tal (Madhya).

Piya Nahi Aye—Tri Tal (Madhya).

Karnatak

There is no Karnatak raga which corresponds to the above type of Dhanasari. Present day Patadeep of North which corresponds to Dhanasari (Patadeep anga) is also becoming popular in the South as Patadeep.

TYPE IV

Dhanasari (Bilaval anga)

Hindustani

This type of Dhanashree is found in the folk song called "Shubh" of Rajasthan. Jati of this type is Shadava-Sampoorna. Svara Ri is not used in aroha. Aroha and Avaroha of this type of Dhanasari are :

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स ग म प ध नि सं—सं नि ध प म ग रि स

All svaras are suddha svaras of Hindustani sangeet. Pakad or diagnostic svara groups are म प - म ग म - ग रि स म - नि ध प म Vadi svara is Pa. Samavadi is Sa. Although Pa is Vadi, Ma is an important svara in this raga. Sangathi म नि is frequently used. This raga is supposed to have Sringara rasa. It is sung in the evening time. Chalan of this type of Dhanasari is as under :—

नि़ - रि नि़ ध़ऽ - प़ म़ऽ - म़ प़ नि़ - प़ नि़ स - ग रि स - रि स। प़ नि़ स गऽ - ग रि स - रि स नि़ - रि नि़ स ग - स - म ग - म प ग म रि स नि़ - स गऽ रि स। प नि रिं नि ध प - म निऽ - म नि नि सं - नि ध प म - म प धऽ प म पऽ म ग - ग म प - म प - म ग - ग मऽ ग रि स

A composition in this type of Dhanasari is :—

Aseva Ana Mol Rantha Viramaye—Ek Tal (Vilambit).

Karnatak

There is no Karnatak Raga which resembles the above mentioned type of Dhanasari.

DHANI

Hindustani

Dhani belongs to Kafi That (Kharaharapriya). Its jati is Audava-Audava. Varja (omitted) svaras are Ri and Dh. Aroha and avaroha of raga Dhani are :

स ग् म प नि् सं—सं नि् प म ग् स.

Svaras used are all Komal svaras. Pakad or Gunjan svara groups are :—नि़् स - ग् ग् स - ग् म - प नि् म प - ग् स. Vadi svara is Ga and Samvadi is Ni. This raga is sung during the third prahara of the day (12 noon to 3 p.m.). In this raga Ga should be brought into prominence. Sometimes svara Ri which is strictly speaking varja is slightly touched in a special prayoga ग़ऽ रि नि़् ऽ स ग्. Ri touched is Tivra. Prakriti of this raga is "chanchal." It is not considered a high class raga. It comes under "Kshudra" ragas or degraded ragas and is used for singing Thoomris and other light music. It is however a very pleasing raga. Compositions in this raga are :—

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Jhalakayee Kahe Mori—Trital (Madhya).
Mori Kara Pakarata-Trital (Madhya).

Hindustani raga Bhimpalas is allied to Dhani.

Bhimpalas—Prakriti is of gambhirata. It is a high class raga. In avaroha Dh and Ri are used (See Bhimpalas).

Karnatak

There is no Karnatak raga called Dhani. Karnatak ragas Udayaravichandrika and Suddhadhanyasi resemble Dhani. But in these ragas svara Ri is never touched. Aroha and avaroha of ragas Udyaravichandrika and Suddha dhanyasi are :

Udayaravichandrika :—स ग् मं प नि् सं—सं नि् प म ग् स. (See Udayaravichandrika).

Suddhadhanyasi : स ग् म प नि् प सं—सं नि् प म ग् स. (See Suddhadhanyasi).

DHANYA DHAIVAT

Hindustani

This raga has been introduced by J. D. Patki. Dhanya Dhaivat belongs to Marwa That (Gamanashrama). It is an Audava-Audava raga. Svaras Ma and Ni are not used in this raga. Aroha and avaroha of Dhanya Dhaivat are:

स - रि् ग - पऽ - ग प - धऽऽ सं — सं - धऽऽ प - ग प धप - रि्ऽऽ स

Svaras used are Komal Ri, Tivra Ga, and Tivra Dh. Pakad or Gunjan svara groups are:—

स - धऽऽ सं प - ग प ध प – ग - रि् रि — स - स धऽ - सं प - Vadi svara is Dh. Samvadi is Komal Ri. This raga is sung in the morning. This raga sounds like a mixture of Bibhas and Deshkar. Chaya of Deshkar is removed by the use of Komal Ri. Sangatis सं प and ग प are frequently used. Svara group स धऽऽ सं प is a feature of this raga. So also ग प ध प - ग - रि् रि् - स. Compositions in this raga are :

Raina ki Jagi Mai To—Ek Tal (Vilambit)—J. D. Patki.
Aye Bahar Sakhi Phulaki—Tri Tal (Madhya)—J. D. Patki.

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Karnatak

There is no Karnatak raga called Dhanya Dhaivat. There is no raga which resembles Dhanya Dhaivat of north. If in raga Mohana instead of Chatusruti Ri, Suddha Ri is used, then a raga resembling Dhanya Dhaivat is obtained. Mohana has the following aroha and avaroha according to Hindustani notation. स रि ग प ध सं — सं ध प ग रि स (See Mohana).

DHANYASI or DHANASHREE

Hindustani

One type of Dhanasari or Dhanashree with Bhairavi anga (Komal Dhanasari) closely resembles the Karnatak raga Dhanyasi or Dhanashree which is derived from the Karnatak Melakarta raga Hanumatodi which corresphnds to Bhairavi That. Aroha and avaroha of Komal Dhanasari are:

स ग् म प नि् सं—सं नि् ध् प म ग् रि् स.

(See Dhanasari with Bhairavi Anga).

Karnatak

There are two tvpes of the raga called Dhanyasi or Dhanashree. One type is derived from Hanumatodi Melakarta and the other from Natabhairavi Melakarta.

TYPE I

This is the popular type of Dhanyasi which is a janya of the 8th Melakarta Hanumatodi (ra, gi, ma dhi ni) which corresponds to Bhairavi That of Hindustani . Its jati is Audava-Sampoora. Svaras Ri and Dh are not used in aroha. Aroha and avaroha of this type are :—

स गऽ$_2$ म$_1$ प नि$_2$ सं—सं नि$_2$ ध$_1$ प म$_1$ ग$_2$ रि$_1$ स

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation they are :—

स ग्ऽ म प नि्ऽ सं—सं नि् ध् प म ग् रि् स.

In aroha svaras Ga, and Ni are elongated. There are andolans on Ga and Ri which sound beautiful. This type of

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Dhanyasi is very popular. The following compositions in Dhanyasi are well known.

Dhyaname Varamaina (Telugu) – Adi Tala—Tyagaraja
Sangeeta Gnanamu (Telugu) Adi Tala—Tyagaraja
Jaba Kusuma Bhasure (Kanarese)—Adi Tala
—Muthiah Bhavagatar

TYPE II

According to Dikshitar school Dhanyasi is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha-ni). Jati of this type is Audava-Sampoorna. Svaras Ri and Dh are not used in aroha. Aroha and avaroha are :—

नि़$_2$ स ग$_2$ऽ म$_1$ प नि$_2$ऽ सं—सं नि$_2$ ध$_1$ प म$_1$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :—

नि़् स - ग्ऽ म - प नि़्ऽ सं—सं नि़् ध् प म ग् रि स.

This sounds like Hindustani raga Dhanasari with Bhimpalas anga. But in that raga Dh is Tivra. A composition in this type of Dhanyasi is

Mangala Devate Mam (Sanskrit)—Rupaka Tala
—Muthuswamy Dikshitar.

Dhanyasi of Dikshitar school corresponds to Abheri raga using Suddha Dh. (See Abheri).

DHARMAVATI

Hindustani

There is no Hindustani raga called Dharmavati. Raga Madhuvanti, which has the following aroha and avaroha, resembles raga Dharmavati of Karnatak.

नि़ स - ग् - मं प मं ग् प - नि सं—सं नि ध प मं ग् रि स

(See Madhuvanti or Ambika)

Karnatak

According to Dikshitar school this Melakarta raga is called Dhamavati. Dharmavati is Melakarta Raga No 59

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(ri, gi, mi, dhi, nu). It is therefore a Sampoorna-Sampoorna raga. Aroha and avaroha are :--

स रि$_2$ ग$_2$ म$_2$ प ध$_2$ नि$_3$ सं—सं नि$_3$ ध$_2$ प म$_2$ ग$_2$ रि$_2$ स

Svaras used are Chatusruti Ri, Sadharna Ga, Prati Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation aroha and avaroha are

स रि ग् मं प ध नि सं—सं नि ध प मं ग् रि स

Dharmavati is not a very popular raga. The following compositions are occasionally heard.

Surapala sannute (Kanarese)—Adi Tala
—Mysore Venkatagiriyappa.

Chakra raja ratha (Kanarese)—Rupaka Tala—
Muthiah Bhagavatar.

Datavu Neeve Gaka (Telugu)—Adi Tala
—Tiruvattiyur Tyagayya. (Gopala Dasa)

DHATUVARDHANI

Hindustani

There is no Hindustani raga called Dhatuvardhani, nor one which resembles Dhatuvardhani of Karnatak.

Karnatak

Dhatuvardhani is the 69th Melakarta raga (ru, gu, mi, dha, nu). Aroha and avaroha of this raga are :—

स रि$_3$ ग$_3$ म$_2$ प ध$_1$ नि$_3$ सं—सं नि$_3$ ध$_1$ प म$_2$ ग$_3$ रि$_3$ स

Svaras used are Shatsruti Ri, Antara Ga. Prati Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स ग् ग मं प ध् नि सं—सं नि ध् प मं ग ग् स

(Komal Ga represents Shatsruti Ri). Dhatuvardhani is not a popular raga. Even as a Melakarta it is not an important one. Compositions in this raga are—

Sukha kara—Adi Tala—Kotiswara Iyer,

Mahesam Bhavayami (Sanskrit)—Adi Tala
—Bala Murali Krishna.

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DHAVALAMBARI

Hindustani

There is no Hindustani raga called Dhavalambari, nor one which corresponds to, or is allied to Dhavalambari.

Karnatak

Dhavalambari is the 49th Melakarta (ra, gu, mi, dha, na). According to Dikshitar school, the name of this melakarta is Dhavalangi. Jati of Dhavalambari is Sampoorna-Sampoorn. a Aroha an avaroha of this raga are :—

स रि$_1$ ग$_3$ म$_2$ प ध$_1$ नि$_1$ सं—सं नि$_1$ ध$_1$ प म$_2$ ग$_2$ रि$_1$ स

Svaras used are Suddha Ri, Antara Ga, Prati Ma. Suddha Dh and Suddha Ni. According to Hindustani notation the aroha and avaroha are :

स रि् ग मं प ध् ध सं—सं ध ध् प मं ग रि् स

(Tivra Dh represents Suddha Ni of Karnatak. Dhavalambari is an uncommon raga. Even as a Melakarta it is not an important one. Compositions in this raga are :-

Karvaya Kanda (Tamil) – Rupaka Tala—Kotiswara Iyer.
Sri Vani Pustaka Pani (Sanskrit) – Adi Tala
—Bala Murali Krishna

DHAVALANGI

Hindustani

There is no Hindustani raga called Dhavalangi. nor one which resembles Dhavalangi.

Karnatak

Dhavalangi is a janya of the 49th Melakarta Dhavalambari (ra, gu, mi, dha, na). Its jati is Shadava-Sampoorna. In aroha svara Ni is omitted. Aroha and avaroha of Dhavlangi are :

स रि ग$_3$ म$_2$ प ध$_1$ सं$_1$—सं नि$_1$ ध$_1$ प म$_2$ ग$_3$ रि$_1$ स

Svaras used are Suddha Ri. Antara Ga, Prati Ma, Suddha Dh and Suddha Ni. According to Hindustani notatiou the aroha and avaroha are.

स रि् ग मं प ध् सं—सं ध ध् प मं ग रि् स

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(Tivra Dh stands for Suddha Ni of Karnatak. A composition in this rare raga is :—

Sringaradi (Sanskrit)— Khanda Eka Tala

—Muthuswamy Dikshitar.

DHAVALASHREE

Hindustani

Dhavalashree belongs to Kalayn That (Mecha Kalyani). It makes use of only four svaras in aroha and five in avaroha. Hence its jati is Chatusvari-Audava. In aroha svaras Ri, Ma and Ni are not used. In avaroha svaras Ni and Ri are omitted. Aroha and avaroha of Dhavalashree are :

स ग प ध प सं—सं प ध प मं ग प मं ग स

Svaras used are all Tivra svaras. Pakad or diagnostic svara groups are ध प मं ग प मं ग स. Vadi svara is pa. Samvadi is Sa. This raga is sung in the evening. In this raga although Tivra Ma is used to overcome the criticism that in a raga there should not be less than five svaras this svara is not brought into prominence. It is used only as a grace note or "Kan" for svara Ga as मंग. While singing Dhavalashree the following svara groups should be repeated often. स ग प - प ध प - सं - ध ध प - मं ग प मं ग स - प़ प़ - स मं ग मं ग स

In this raga svara Pa should be kept prominent to remove the chaya of Deshkar. Halt should be made mostly on Sa and Pa, and not on Ga, as प मं ग प - प ध प - सं प - प सं - मं गं सं - प ध प सं - प मं ग - प मं ग - सस स - ग ग - प प

Chayas of Jeth, Deshkar, Bhoop and Malashree are found in this raga. Use of double svaras like स स – ग ग – प प etc. sound beautiful. This Raga has not become popular. Compositions in Dhavalashree are :

Ye Mo Mana Mana Me Basata Hai—Ek Tal (Vilambit)

Mande Jinda Too Mande—Teen Tal (Madhya)

Dhavalashree resembles Malashree very closely.

Malashree—Svara Dh is not used but svara Ni is used (See Malashree)

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Karnatak

There is no Karnatak raga called Dhavalashree nor one which resembles Dhavalashree of north.

DHEERASANKARABHARANA

Hindustani

Bilaval That of Hindustani sangeet corresponds to Dheerasankarabharana Melakarta which is only another name for Sankarabharana of Karnatak (See Bilaval). Svaras of Bilaval That are considered to be the Suddha svaras of Hindustani. The Major scale of Western music corresponds to Bilaval That of Hindustani, and Dheera-sankarabharana Melakarta of Karnatak systems of music. Svaras used in Bilaval That are, स रि ग म प ध नि.

Karnatak

Dheerasankarabharana is the 29th Melakarta (ri, gu, ma, dhi, nu). Aroha and avaroha are :—

स रि$_2$ ग$_3$ म$_1$ प ध$_2$ नि$_3$ सं—सं नि$_3$ ध$_2$ प म$_1$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation aroha and avaroha are :—

स रि ग म प ध नि सं—सं नि ध प म ग रि स.

Old name for this Melakarta is also Dheerasankarabharana. Word "Dheera" is prefixed to Sankarabharana for purposes of Katapayadi Sankhya method of finding out the number of the melakarta in the seventy-two Melakarta raga scheme.

Dheerasankarabharana is a very important Melekarta as there are a large number of janya ragas which are popular. The most important among them is raga Sankarabharana (See Sankarabharana).

DHENUKA

Hindustani

There is no Hindustani raga called Dhenuka If Komal Ni is replaced by Tivra Ni in Bhairavi That the resulting That is Dhenuka.

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Karnatak

Dhenuka is the 9th Melakartha of Karnatak sangeet (ra, gi, ma, dha, nu). Its old name is Dhunibhinnashadja. Aroha and avaroha of this Sampoorna-Sampoorna raga are :—

स रि$_1$ ग$_2$ऽ म$_1$ प ध$_1$ नि$_3$ सं—सं नि$_3$ ध$_1$ प म$_1$ ग$_2$ऽ रि$_1$ स

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Suddha Dh, and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि॒ ग॒ऽ म प ध॒ नि सं—सं नि ध॒ प म ग॒ऽ रि॒ स

In Dhenuka Ga is elongated in both aroha and avaroha. Sadharana Ga and Kakali Ni are the raga chaya svaras of Dhenuka. Dhenuka is appealing during morning hours.

Venkatamakhi called Dhenuka by the name Bhinnashadja. The present day Bhinnashadja of both Karnatak and Hindustani systems are entirely different from Dhenuka. Dhenuka is not a very popular raga. The following composition is however frequently heard.

Teliyaleru Rama (Telugu)—Adi Tala—Tyagaraja.

DHULIA MALHAR

Hindustani

This raga is also called Dhoondoo Malhar or Nayak Malhar. There are two types of Dhulia Malhar.

TYPE I

Its jati is Audava-Shadava. Svaras Ga and Dh are not used in aroha. Svara Ga is not used in avaroha. Aroha and avaroha of this type are :—

स - रि - म रि प - नि सं—सं नि॒ - ध प म रि - नि॒ स

There is vakra sanchara in aroha. Svaras used are Tivra Ri, Suddha Ma, Tivra Dh, and both Komal and Tivra Ni. Tivra Ni is used in aroha and Komal Ni in avaroha. Vadi svara is Pa. Sangati म रि प is used frequently. Some musicians make use of

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svara Ga slightly. A composition in this type of Dhulia Malhar is,

Aaj Dharati Le Dulaha—Choutal (Vilambit).

TYPE II

In this type of Dhulia Malhar there is a mixture of Goud Sarang and Malhar angas. The following svara groups are frequently used.

ग रि म ग - म रि प - नि् ध नि् म प - ध म गे रि - प ग् ग् म रि स.

A composition in this type of Dhulia Malhar is :

Isa Dalana Duve Dalana—Jhap Tal (Vilambit).

Karnatak

There is no Karnatak raga called Dhulia Malhar or Dhoondoo or Nayak Malhar. There is no Karnatak raga which exactly corresponds to Dhulia Malhar. Karnatak raga Surati has some resemblance to Dhulia Malhar (Type I) which makes use of Ga slightly. Aroha and avaroha of Surati are :

स रि म प नि् सं—सं नि् ध प म ग प म रिऽ स.

In Surati in aroha as well as in avaroha only Kaisiki Ni (नि्) is used. But in practice, in avaroha, it becomes slightly higher almost approaching Kakali Ni or Tivra Ni. (See Surati).

DHURVANKI

Hindustani

There is no Hindustani raga called Dhurvanki. Dhurvanki can be included among ragas of Bilaval That.

Karnatak

Dhurvanki is derived from the 29th Melakarta, Dheerasankarabharana (ri, gu, ma, dhi nu.) which corresponds to Hindustani Bilaval That. Its jati is Audava-Sampoorna with vakra sanchara in avaroha. Aroha and avaroha of Dhurvanki are :

स रि$_2$ म$_1$ प ध$_2$ सं—सं नि$_3$ प ध$_2$ प म$_1$ ग$_3$ रि$_2$ स

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Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh, and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स रि म प ध सं—सं नि प ध प म ग रि स

Svaras Ma and Dh are the ranjaka svaras. Dhurvanki is not a popular raga. A composition in this raga is :

Gam Ganapate (Sanskrit) —Trisra Triputa Tala

—Jayachamaraja Wadiyar.

Raga, Dhurvanki has some resemblance to the Karnatak raga Goud Malhar.

Goud Malhar— Pa is not used in avaroha. Its aroha and avaroha are :

स रि म प ध सं—सं नि ध म ग रि स.

(See Goud Malhar).

DILIPAKA

Hindustani

There is no Hindustani raga called. Dilipaka. Hindustani raga Kafi has some resemblance to raga Dilipaka of the South. Dilipaka however is not a popular raga even in the South.

Karnatak

Raga Dilipaka is a janya of the 22nd Melakarta Kharahara-priya (Kafi That). It is a Shadava-Sampoorna raga. In the aroha svara Ga is omitted. Aroha and avaroha of raga Dilipaka are :

स रि$_2$ म$_1$ प ध$_2$ नि$_2$ ध$_2$ प म$_1$ नि$_2$ ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ प म रि$_2$ ग$_2$ऽ रि$_2$ स

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh, and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :

स रि म प ध नि् ध प म - नि् ध नि् सं— सं नि् ध प म रि ग्ऽ रि स

In this raga there are vakra sancharas in both aroha and avaroha. Svara Ga is elongated in avaroha where Ga is used. The following special Sancharas have to be carefully brought

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out while singing this raga. स रि ग्ऽ म रि ग्ऽ ग् रि स - नि् नि्ऽ प - प्ऽ म रि ग्ऽ रि स नि्ऽ.

The famous Kriti, Rama Neeyada of Sri Tyagaraja is supposed to have been composed in the raga Dilipaka. But as rendered at the present day it sounds as if the kriti is sung in Kharaharapriya. There are no other compositions in Dilipaka either by Sri Tyagaraja or other composers.

Rama Neeyada (Telugu)—Adi Tala—Tyagaraja.

DINKI POORIA

Hindustani

Dinki Pooria belongs to Poorvi That. (Kamavardhini) This raga ean be called "Marwa" of Poorvi That. Its Jati is Shadava-Shadava Aroha and avaroha of Dinki Pooria are :—

नि़ रि् ग मं ध् नि सं—सं नि ध् मं ग रि् स

Svaras used are Komal Ri, Tivra Ga, Prati Ma, Komal Dh, and Tivra Ni. As Komal Dh is used this raga is different from Marwa.

Vadi svara is Ri. Samvadi is Dh. Vistara (elaboration) of this raga sounds beautiful in mandra and madhya saptaks. It is a poorvanga raga. Svara Ri of Dinki Pooria is supposed to be slightly lower than that of Marwa. Ri of Marwa is called "Chhada" Ri as it is slightly higher. In this raga Ri should be kept scintilating. "Badat" (expansion) should be avoided on svaras Ga and Ma. The following svara groups should be brought out frequently.

रि् - नि़ रि् - ध़् नि़ - नि़ ध़् रि् - ग रि् - नि़ रि् स

The svara group नि़ रि् ग मं ध् मं ग रि् स is used frequently. Care should be taken to use only Komal Dh. Otherwise it will sound like Marwa completely. Svara group नि़ रि् स while ending alaps should be carefully done with Ri carefully kept lower in pitch and coming to Shadja gracefully. The starting or उठाव of alap is from Ni. As in Marwa, tara Shadja is avoided in Antara for some time. This has a special beauty.

This raga is sung in the evening between 6 and 9 p.m. Dinki Pooria has veera rasa.

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This is a difficult raga as it requires great skill to use only Komal Dh and the Ri of the lower pitch. Hence this raga is not attempted by many musicians. A composition in this is,

Chalo Chalo Ri Ali Mandirawa—Trital (Drut).

Karnatak

There is no Karnatak raga called Dinki Pooria. If Tivra Ma is substituted for Komal Ma in the Karnatak raga Vasantha then it will sound like Dinki Pooria. Aroha and avaroha of Karnatak raga Vasanta are :—

स ग म ध् नि सं—सं नि ध् मऽ ग रि् स.

Komal Ma is used, Ri is omitted in aroha. If Tivra Ma is used in place of Komal Ma then the svaroop with the following aroha and avaroha is obtained :—

स ग मं ध् नि सं—सं नि ध् मंऽ ग रि् स.

This altered svaroop of Vasantha of south resembles Hindustani Dinki Pooria.

DIVYAMANI

Hindustani

There is no Hindustani raga called Divyamani. This is an interesting raga. Poorvanga consists of Todi That svaras. In uttaranga Mia Malhar anga is introduced not using svara Dh, but using Komal Ni which stands for Dh. Aroha and avaroha of Divyamani will be as under :—

स रि् ग् मं प नि् नि सं—स नि नि् प मं ग् रि् स.

(Komal Ni – नि् – represents Shatsruti Dh of south.)

Karnatak

Divyamani is the 48th Melakarta raga (ra, gi, mi, dhu, nu). Its old name is Jeevantini. It is not an important Melakarta. Aroha and avaroha of this Sampoorna-Sampoorna raga are :—

स रि$_1$ ग$_2$ म$_2$ प ध$_3$ नि$_3$ सं—सं नि$_3$ ध$_3$ प म$_2$ ग$_2$ रि$_1$ स.

Svaras used are Suddha Ri, Sadharana Ga, Prati Ma, Shatsruti Dh and Kakali Ni.

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According to Hindustani notation, the aroha and avaroha are :—

स रि् ग् म॑ प नि् नि सं—सं नि नि् प म॑ ग् रि् स

Divyamani is not a popular raga. Compositions in this raga are :—

Leela Ganu Joochi (Telugu)—Adi Tala—Tyagaraja.

Appa Murugah (Tamil)—Adi Tala—Kotisvara Iyer.

DURBAR

Hindustani

There is no Hindustani raga called Durbar. Durbari Kanada is sometimes called Durbari and not Durbar. One of the types of Badahams or Badahamsa Sarang, having the following aroha and avaroha, resembles the Karnatak Durbar to some extent.

नि् स - रि म प म - प ध नि् प म - ध प नि् सं—सं नि् ध नि् प म रि ग् रि स

(See Badahams).

Karnatak

Durbar is a very pleasing and popular raga. It is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni), which corresponds to Hindustani Kafi That. Its jati is Shadava-Sampoorna. Svara Ga is not used in aroha. Aroha and avaroha of raga Durbar are :—

स म रि$_2$ म$_1$ प नि् ध$_2$ नि$_2$ सं सं सं नि$_2$ऽ - ध$_2$ प म$_1$ रि$_2$ रि् ग$_2$ऽ रि$_2$ स.

Svaras used are Chatusrtuti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. Svaras Ga and Ni are elongated in avaroha with a special gamaka which is beautiful and is characteristic of this raga. Aroha and avaroha according to Hindustani notation are :—

स म रि म प नि् ध नि् सं—सं सं नि्ऽ - ध प म रि - रि् ग्ऽ रि स.

Sadharana Ga and Kaisiki Ni are the raga chaya svaras of Durbar. Svara groups ग् ग्ऽ रि स and नि् नि्ऽ ध प are used and are very pleasing. Popular compositions in Durbar are :—

Yochana Kamala (Telugu)—Adi Tala—Tyagaraja.

Mundu Venuka (Telugu)—Adi Tala—Tyagaraja.

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Karnatak raga Nayaki is allied to Durbar. Aroha and avaroha of Nayaki are :—

स रि म प ध नि॒ध प सं— सं नि॒ध प म रि ग॒रि स.

In Nayaki svaras Ga and Ni are long and have a special charm. In aroha Ni is taken in vakra sanchara. (See Nayaki).

Although Ga and Ni are supposed to be kept elongated only in Nayaki the temptation to do it in Durbar also cannot be overcome easily. Hence very often we find avaroha of Durbar also being rendered like Nayaki with Ga and Ni elongated.

DURBARI KANADA

Hindustani

Durbari Kanada is one of the grandest of Hindustani ragas. Mia Tansen who was one of the nine gems of Akbar's court is said to have invented this raga and sung it in Akbar's durbar, Hence it is called Durbari Kanada. It is full of majesty and is an enchanting night raga. Durbari Kanada belongs to Asavari That (Natabhairavi). Its jati is Sampoorna-Sampoorna. In avaroha there are vakra sancharas which are beautiful. Aroha and avaroha of Durbari Kanada are :—

नि॒ स - रि ग॒ स - रि स - म प - ध॒ स नि॒ सं—सं ध॒ स - नि॒ प - म प - ग॒ स म - रिस.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Komal Dh and Komal Ni. Pakad or diagnostic svara groups are :—

म॒ प॒ - ध॒ स - नि॒ स - रि स - ग॒ स म रि स

Although aroha is also Sampoorna, Ga is weak or "durbal". It is not used in a straight way as स रि ग म. Vadi and Samvadi svaras are Ri and Dh respectively. Some suggest Ga as Vadi and Dh as Samvadi svaras.

In Durbari Kanada sanchara is mostly in mandra and madhya sthayis. This is a feature of this raga and is beautiful. This also differentiates Durbari Kanada from raga Adana which is very much allied to Durbari Kanada. Durbari Kanada is a poorvanga raga. Andolan on Ga and elongation of Dh give great charm to this raga. Sangati नि॒ प is very pleasing and 'aghat" or stress on Ga as ग॒ ग॒ - म रि स should be remembered.

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The following groups of svaras are frequently used. स - ध़ ऽ - नि़ प़ - म़ प़ - ध़ ऽ - नि़ स. Halt on Pa is very pleasing and is done in the following ways.

ध् ध् नि् प - म म प - ध् नि् प - सं ध़ ऽ नि् प etc. This raga is full of gambhirya and shanta rasa. In this raga there is plenty of scope for meend and gamakas. It is a first class raga for alap. Compositions in Durbari Kanada are :—

Mubaraka Ba—Ek Tal (Vilambit).

Bandhanava Bandhore—Trital (Madhya).

Aura Nahi Kachu Kamaki—Trital (Madhya).

Raga Adana resembles Durbari Kanada.

Adana—This is an uttaranga raga. Tivra Ni is used in aroha sometimes. (See Adana).

Karnatak

Durbari Kanada has become very popular in the south also and goes by the name Durbari Kanada. Svaras used are the same as those in Hindustani. Raga Durbar of Karnatak is a different raga altogether. (See Durbar). The following composition (Tillana) in Durbari Kanada is very popular.

Nadir Deem (Telugu)—Adi Tala—

—Mysore Veena Sheshanna.

Karnatak raga Kanada resembles Durbari Kanada. But in Kanada of south Chatusruti Dh (Tivra Dh) is used and not Suddha Dh-Komal Dh-(See Kanada).

DURGA (Bilaval That)

Hindustani

There are two varieties of raga Durga. One of them belongs to Bilaval That and the other to Khamaj That.

Durga belonging to Bilaval That (Dheerasankarabharana) is the commonly sung type. This Durga is sung with Malhar anga. Its jati is Audava-Audava. Svaras Ga and Ni are omitted in both aroha and avaroha. Aroha and avaroha of this Durga are :—

स रि म प ध सं—सं ध प म रि स.

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All svaras are Suddha svaras of Hindustani sangeet. Pakad or Gunjan svara groups are :—प - म प ध - म रि स - म रि - प. Vadi svara is Pa. Samvadi is Sa. While singing this raga, meend म रि, sangati रि प, frequent use of svara groups स रि म and रि म प ध - म प ध - म and use of ध म रि with sometimes Pa omitted have to be borne in mind. Sangati म रि sounds like Suddha Malhar and रि प like Kamod. This raga is popular and is sung in the night.

This raga is supposed to have been borrowed from the south during recent times. Instead of being called Suddha Saveri, its commonly known name, or Devakriya by which Dikshitar school calls it, how it was called Durga is not known.

Following compositions are very popular in Durga of Bilaval That.

Sakhi Mori Ruma Jhuma—Jhap Tal-(Madhya).

Manamohana Javo Hori Khelana—Trital (Drut)

—Shankarao Vyas.

The following Hindustani ragas are allied to Durga of Bilaval That.

Suddha Malhar (Bilaval That)—Svara Ma is elongated as स रि मऽ. Vadi svara is Ma. There is chaya of Goud Malhar (See Suddha Malhar).

Bhavani—Svara Pa is omitted. Only four svaras स रि म ध are used in both aroha and avaroha (See Bhavani).

Jaldhar Kedar—Svara group प ध म of Durga is not used. ध प मऽं is used. So also svara group रि प मऽ is used. (See Jaldhar Kedar).

Jaya Bhavani—Svara Pa is not used. Svara group ध़ नि़ रे is used to give chaya of Jayajayavanti. (See Jaya Bhavani).

Karnatak

There is no Karnatak raga called Durga. Raga Suddha Saveri has the same svaras in aroha and avaroha as Durga of Bilaval That. Its aroha and avaroha are :—

स रि म प ध सं—सं ध प म रि स.

(See Suddha Saveri).

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DURGA (Khamaj That)
(Madhuradhvani)

Hindustani

This type of Durga belonging to Khamaj That (Harikamboji) is also a very pleasing one. But it is not a popular raga, as Malgunji and Rageshree which resemble Durga of Khamaj That and are prefered.

This raga is also called Madhuradhvani by some and it is good to have a separate name for this raga. Instead of having two Durga ragas it is desirable to call Durga of Khamaj That as Madhuradhvani. Madhuradhvani is also an Audava-Audava raga. Svaras Ri and Pa are omitted. Aroha and avaroha of raga Madhuradhvani are :—

स ग म ध नि सं—सं नि ध म ग स.

Svaras used are Tivra Ga, Suddha Ma, Tivra Dh and Komal Ni. Vadi svara is Ga. This raga is sung in the night. Sangati म ध is frequently used. Compositions in Madhuradhvani (Durga of Khamaj That) are :—

Kaisi Anokhi Reet - Trital (Madhya)—S. N. Ratanjankar.

Kahe Bhatakata - Jhaptal (Madhya)—G. N. Natoo.

The following Hindustani ragas resemble Durga of Khamaj That (Madhuradhvani).

Rageshree - Svara Ri is used in avaroha. Tivra Ni is also used. (See Rageshree).

Bhinnashadja - Tivra Ni is used. (See Bhinnashadja).

Girija - Dh is Komal. Ni is Tivra (See Girija).

Chandrakauns - Ga is Komal, Dh is Komal. Ni is Tivra. (See Chandrakauns).

Karnatak

There is no Karnatak raga called Durga or Madhuradhvani. A type of Hindola of the South has the same aroha and avaroha as Madhuradhvani or Durga of Khamaj That. Aroha and avaroha of this type of Hindola of Karnatak are :

स ग् म ध नि सं—सं नि ध म ग् स

In this type of Hindola however Ga is Komal. In Durga it

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is Tivra. The kriti beginning with the words "Manasuloni Marmamu," of Shri Tyagaraja is sung in this type of Hindola (See Hindola). While singing the above kriti it has been observed that it is difficult to negotiate the Suddha Ga (Komal Ga) and the pitch of Ga sounds almost like Sadharana Ga (Tivra Ga) in many sancharas thus making this type of Hindola resemble Durga of Khamaj That.

DURGA KALYAN

Hindustani

This is a new raga formed by combining the two popular ragas Durga (Bilaval That) and Kalyan. Its jati is Sampoorna-Sampoorna. Aroha and avaroha of Durga Kalyan are:

स रि ग मं प ध नि सं—सं नि ध प मं ग रि - म रि ध़ स.

Aroha and avaroha consist of Kalyan only with Tivra svaras, but at the end of the avaroha the svara group म रि ध़ स with Suddha Ma is appended to give the Durga chaya. Pakad or Gunjan svara groups are: ध प मं ग रि - म रि ध़ स. Vadi svara is Sa, Samvadi is Pa. In this raga the Kalyan anga is more important than the Durga anga. The Durga anga may be shown in two ways. (1) Attaching म रि ध़ स at the end of the avaroha as shown already. (2) Commencing the raga with the following. म रि ध़ स-नि़ रि ग मं प

Use the following Tans frequently. मं प ध नि सं रिं गं रिं सं नि ध़ प -म म रि स. Durga Kalyan is sung during first prahara of the night. This raga has not yet gained popularity. Compositions in this raga are:

Avori yaha Shobha—Ektal (Vilambit).

Charana Kamala ki Asa - Trital (Madhya).

Hindustani raga Yaman Kalyan also uses Sudha Ma, but not in the way it is used in Durga Kalyan.

Yaman Kalyan—Suddha Ma is used only occasionally in the svara group ग म ग रि स (See Yaman Kalyan).

Karnatak

There is no Karnatak raga called Durga Kalyan. Karnatak

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raga Saranga uses suddha Ma occasionally in addition to the prominent Prati Ma. Suddha Ma is used only in a special sanchara. प मं रि ग म रि स. Aroha and avaroha of Saranga of the south are :—

स रि ग मं प ध नि सं—सं नि ध प मं रि ग म रि स

Suddha Ma is not used as म रि ध़ स (See Saranga).

DVIGANDHAR

Hindustani

This is another name for a variety of Hindustani raga Devagandhar in which both kinds—Komal and Tivra—of Gandhara are used. (See Devagandhar).

Karnatak

There is no Karnatak raga Dvigandhar. A raga called Dvigandharabhushini is described felow. It does not resemble Hindustani raga Dvigandhar. (See Dvigandharabhushini).

DVIGANDHARABHUSHINI

Hindustani

There is no Hindustani raga called Dvigandharabhushini. Two ragas Sivaranjini and Lalit of the night (Ratka Lalit or Vedika Lalit) have some resemblance to Dvigandharabhushini.

Sivaranjini—Only Komal Ga and only Tivra Dh are used. (See Sivaranjini)

Vedika Lalit—Prati Madhyama is also touched (See Vedika Lalit).

Karnatak

Dvigandharabhushini is a raga which has been composed by the author of Raganidhi. It is an Audava-Audava raga. Svaras Ma and Ni are omitted. Aroha and avaroha of this raga are—

स रि$_2$ ग$_2$ ग$_3$ ग$_2$ प ध$_2$ सं—सं ध$_1$ प ग$_2$ ग$_3$ ग$_2$ रि$_2$ स ध़$_2$स

According to Hindustani notation they are—

स रि ग़ ग ग़ प ध सं—सं ध़ प ग़ ग ग़ रि स ध़ स

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Svaras used are Tivra Ri, both Komal and Tivra Ga, both Komal and Tivra Dh. Both Gandharas are used in a special way as ग़ ग ग़ with Tivra Ga between two Komal Gandhars. Tivra Dh is used in aroha while Komal Dh is used in avaroha. A long continued andolan on Ri as गरिऽ गरिऽ ग रिऽ गरिऽ स writh grace note of Ga as गरि sounds beautiful.

This raga has pathos in it. The following is a composition in the raga Dvigandharabhushini.

Inta Tamasa Melara (Telugu)—Triputa Tala-B. Subba Rao

DVIJAVANTI OR JEEJAVANTI

Hindustani

There in no Hindustani raga called Dvijavanti. The name Jeejavanti however sounds similar to Jayajayavanti which is a popular Hindustani raga. Dvijavanti has some resemblance to raga Jayajayavanti. Aroha and avaroha of Jayajayavanti are—

स - रि रि - रि ग़ रि स - ध़ ऩि़ प़ - रि - ग म प - नि सं—

सं नि़ ध प - ध म - ग रि - रि ग़ रि स.

(See Jayajayavanti)

Karnatak

Dvijavanti, also called Jeejavanti, is a janya of the 28th Melakarta Harikamboji. (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. It is a Shadava-Sampoorna raga. Svara Ni is omitted in aroha. In addition to the svaras of Melakarta Harikamboji, Sadharana Ga (Komal Ga) is also used in avaroha. Hence Dvijavanti is a Bhashanga raga. Aroha and avaroha of this raga are—

स रि$_2$ म$_1$ ग$_3$ म$_1$ प ध$_2$ सं—सं नि$_2$ ध$_2$ प म$_1$ ग$_3$ म$_1$ रि$_2$ ग$_2$रि$_2$ स ऩि़$_2$ ध़$_2$ ऩि़$_2$ स.

Although Ni is omitted in aroha there is a prayoga स ऩि़ ध़ ऩि़ स while ending avaroha. Svaras used are Chatusruti Ri. Antara and Sadharana Ga. Suddha Ma, Chatusruti Dh and Kaisiki Ni. Sadharana Ga is used only in the avaroha in a special sanchara at the end of the avaroha as म रि ग़ रि स.

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According to Hindustani notation aroha and avaroha of Dvijavanti or Jeejavanti are --

स रि म ग म प ध सं—सं नि् ध प म ग म रि ग् रि स नि़् ध् नि़् स.

Raga chaya svaras of Dvijavanti are Suddha Ma and Chatusruti Dh in aroha and Antara Ga associated with Ma and Sadharana Ga in avaroha. Dvijavanti is not a commonly heard raga. The composition which is usually sometimes sung is :

Cheta Shri Bala Krishnam Bhajare (Sanskrit)

Adi Tala—Muthuswamy Dikshitar.

EESAMANOHARI

Hindustani

There is no Hindustani raga called Eesamanohari, nor one which corresponds to this Karnatak raga. Svaras used in this raga are those used in Hindustani Khamaj That. Hence there is chaya of Khamaj in this raga.

Karnatak

Eesamanohari is derived from the 28th Melakarta Harikamboji (ri, gu, ma, dhi, nu) which corresponds to Hindustani Khamaj That. Its Jati is Sampoorna-Sampoorna with vakra sanchara in avaroha. Aroha and avaroha are :—

स रि$_2$ ग$_3$ म$_1$ प ध$_2$ नि$_2$ सं – सं नि$_2$ ध$_2$ प म$_1$ रि$_2$ऽ म$_1$ ग$_3$ रि स

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. Occasional use of Kakali Ni (Tivra Ni) is also permissible. According to Hindustani notation aroha and avaroha are :—

स रि ग म प ध नि् सं — सं नि् ध प म रिऽ म ग रि स

The vakra sanchara म रिऽ म ग रि स in avaroha with Ri elongated is diagnostic of this raga. Svaras Ri and Ma are the jeeva svaras. Although the raga is not chosen for elaboration the following composition in Eesamanohari is very popular.

Manasa Shri Ramachandruni—Adi Tala—Tyagaraja.

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GAMAKAKRIYA

Hindustani

There is no Hindustani raga called Gamakakriya. It resembles the Hindustani Poorva Kalyan or Pooria Kalyan. In the Hindustani raga Poorva Kalyan, Ni is used in aroha also. (See Poorva Kalyan).

Karnatak

Gamakakriya is the old name for the 53rd Melakarata Gamanashrama (ra, gu, mi, dhi, nu). Janya raga Gamakakriya is derived from Gamanashrama. (Marwa That), It is a Shadava-Sampoorna raga with Ni omitted in aroha. Its aroha and avaroha are :

स रि$_1$ ग$_3$ म$_2$ प ध$_2$ सं—सं नि$_3$ ध$_2$ प म$_2$ ग$_3$ रि$_1$ स

Svaras used are Suddha Ri, Antara Ga, Prati Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha arc :

स रि् ग मं प ध सं—सं नि ध प मं ग रि् स.

Ga is jeeva svara of this raga. This is not a popular raga. The following compositions in this raga are available.

Meenakshi Me Mudam Dehi (Sanskrit)—
Muthuswamy Dikshitar,

Neelakantham Mahadevam (Sanskrit)—Khanda Triputa..
Jayachamaraja Wadiyar.

Karnatak ragas Gamanashrama and Poorvi Kalyani are allied to Gamakakriya.

Gamanashrama—Ni is used in aroha also. (See Gamanashrama)

Poorvi Kalyani—There is vakra sanchara, प ध प सं in aroha. (See Poorvi Kalyani).

GAMANASHRAMA

Hindustani

There is no Hindustani raga called Gamanashrama. Svaras of Marwa That correspond to those of Gamanashrama which is 53rd Karnatak Melakarta. Hindustani raga Poorva

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Kalyan resembles Karnatak raga Gamanashrama which has the following aroha and avaroha.

स रि् ग मं प ध नि सं—सं नि ध प मं ग रि् स

(See. Poorva Kalyan).

A Sampoorna-Sampoorna type of Jaith or Jeth resembles Gamanashrama. It has for its aroha and avaroha :—

स रि् ग मं प ध नि सं—सं नि ध प मं ग रि् स

(See Jaith or Jeth)

Karnatak

Gamanashrama is the 53rd Melakarta (ra. gu. mi, dhi, nu). It corresponds to the Hindustani That, Marwa. According to Dikhsitar School this Melakarta is called Gamakakriya. Aroha and avaroha of this Sampoorna-Sampoorna raga are :—

स रि$_1$ ग$_2$ म$_3$ प ध$_2$ नि$_3$ सं—सं नि$_3$ ध$_2$ प म$_2$ ग$_3$ रि$_1$ स

Svaras used are Suddha Ri. Antara Ga Prati Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स रि् ग मं प ध नि सं—सं नि ध प मं ग रि् स

Gamanashrama is not a popular raga. The following composition is some times heard.

Idi Neeku Nyayama (Telugu)—Chapu Tala

—Mysore Vasudevachar.

Ragas Poorva Kalyani and Hamsanandi which are very popular Karnatak ragas are derived from the Melakarta Gamanashrama. The following ragas are allied to Gamana shrama.

Poorvi Kalyani—Ni is not used in aroha. (See Poorvi Kalyani).
Gamakakriya—Ni is not used in aroha. (See Gamakakriya).

GAMBHIRANATA (Suddha Nata)

Hindustani

There is no Hindustani raga called Gambhiranata. Hindustani raga Tilang which has the following aroha and avaroha

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resembles the Karnatak raga Gambhiranata.

स ग म प नि सं—सं नि प म ग स

In Tilang Komal Ni is used in avaroha. But in Gambhiranata only Tivra Ni is used in both aroha and avaroha. (See Tilang)

Karnatak

Gambhiranata or Suddhanata is derived from the 36th Melakarta Chalanata (ru, gu. ma, dhu, nu). Its jati is Audava-Audava. Svaras Ri and Dh are omitted in this raga. Aroha and avaroha of Gambhiranata are—

स $ग_3$ $म_1$ प $नि_3$ सं—सं $नि_3$ प $म_1$ $ग_3$ स

Svaras used are Antara Ga, Suddha Ma, and Kakali Ni. According to Hindustani notation the aroha and avaroha are—

स ग म प नि सं—सँ नि प म ग स

Gambhiranata is not a popular raga. Hindustani Tilang which resembles Gambhiranata is becoming popular in the South.

Tilang—Komal Ni is used in avaroha (See Tilang).

Compositions in Gambhiranata are—

Shri Jalandharamasrayamyaham (Sanskrit)—Adi Tala
—Jayachamaraja Wadiyar.

Sangita-Rasike Lalite—(Sanskrit)—Adi Tala
—B. Subba Rao.

GAMBHIRAVANI

Hindustani

There is no Hindustani raga called Gambhiravani nor one corresponding to Gambhiravani of South. Uttaranga of Gambhiravani has Malhar chaya in it.

Karnatak

Gambhiravani is a janya of the 30th Melakarta Naganandini (ri. gu, ma, dhu, nu). Its jati is Shadava-Shadava. In aroha Ri is omitted. In avaroha Ni is not used. Aroha and Avaroha of Gambhiravani are —

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स ग$_3$ प म$_1$ ध$_3$ नि$_3$ सं—सं ध$_3$ प म$_1$ ग$_3$ रि$_2$ ग$_3$ रि$_2$ स

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Shatsruti Dh and Kakali Ni. There is vakra sanchara in aroha. According to Hindustani notation the Aroha and Avaroha are—

स ग प म नि् नि सं—सं नि् प म ग रि ग रि स

In the above, Komal Ni (नि्) represents Shatsruti Dh of Karnatak sangeet. We owe this raga to Tyagaraja. The following is a composition in Gambhiravani.

Sada madin dalatu gadara (Telugu)—Adi Tala

—Tyagaraja

GANAMURTI

Hindustani

There is no Hindustani raga called Ganamurti nor one resembling Ganamurti which is a Karnatak Melakarta raga.

Karnatak

Ganamurti is the 3rd Melakarta raga (ra, ga, ma, dha, nu). According to Dikshitar School this Melakarta is called Ganasamavarali. Aroha and Avaroha of this Sampoorna-Sampoorna raga are—

स रि$_1$ ग$_1$ म$_1$ प ध$_1$ नि$_3$ सं—सं नि$_3$ ध$_1$ प म$_1$ ग$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Suddha Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are—

स रि् रि म प ध् नि सं—सं नि ध् प म रि रि् स

Tivra Ri (रि)corresponds to Suddha Ga of Karnatak. This raga is of interest only as it is a Melakarta raga. It is not a popular raga.

Compositions in this raga are—

Sri Guruvara ehi pahi (Sanskrit)—Rupaka Tala—

R. S. Gururajachar.

Pahi Jagadeeswara (Sanskrit)—Chaturasra Triputa Tala—

Balamurali Krishna

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GANASAMAVARALI

Hindustani

There is no Hindustani raga called Ganasamavarali.

Karnatak

Ganasamavarali is the old 3rd Melakarta corresponding to the present one, Ganamurti. (ra, ga, ma, dha, nu).

Ganasamavarali is now a janya of the Melakarta Ganamurti (ra, ga, ma, dha, nu). Its jati is Shadava-Sampoorna. Ga is omitted is aroha. Aroha and avaroha of Ganasamavarali are :

स रि$_1$ म$_1$ प ध$_1$ नि$_3$ सं—सं नि$_3$ ध$_1$ प म$_1$ ग$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Suddha Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स रि् म प ध् नि सं—सं नि ध् प म रि रि् स.

In the above Tivra Ri (रि) represents Suddha Ga of Karnatak. This is not a popular raga. A composition in this raga is :

Brihadeeswaro rakshatu mam (Sanskrit) Trisra Eka Tala—
—Muthuswami Dikshitar.

GANAVARIDHI

Hindustani

There is no Hindustani raga called Ganavaridhi, nor any Hindustani raga which resembles Ganavaridhi of Karnatak.

Karnatak

Some consider Ganavaridhi to be a janya of the 34th Melakarta Vagadhisvari while others consider it to be a janya of the 35th Melakarta Sulini. The difference is only in the kind of Svara Ni used. Aroha and avaroha in both cases are otherwise the same. They are both Sampoorna-Shadava ragas. Svara Ga is omitted in avaroha. Aroha and avaroha of Ganavaridhi as belonging to Vagadhisvari Melakarta (ru, gu, ma, dhi, ni) are :

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स म$_1$ रि$_3$ ग$_3$ म$_1$ प ध$_2$ नि$_2$ सं—सं ध$_2$ नि$_2$ प म$_1$ रि$_3$ स.

Svaras used are Shatsruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. There is vakra sanchara in both aroha and avaroha. According to Hindustani notation the aroha and avaroha are:

स म ग् ग म प ध नि् सं—सं ध नि् प म ग् स.

In the above Komal Ga (ग्) represents Shatsruti Ri of South. Ganavaridhi is not a popular raga. A composition in this type of Ganavaridhi is,

Dayajuchutagidivelara (Telugu) - Adi Tala—Tyagaraja.

The second type of Ganavaridhi belongs to the 35th Melakarta, Sulini (ru, gu, ma, dhi, nu). It is a Sampoorna-Shadava raga, Svara Ga is omitted in avaroha. There is vakra sanchara in both aroha and avaroha. Aroha and avaroha of this raga are :—

स म$_1$ रि$_3$ ग$_3$ म$_1$ प ध$_2$ नि$_3$ सं—सं ध$_2$ नि$_3$ प म रि$_3$ स

Svaras used are Shatsruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स म ग् ग म प ध नि सं—सं ध नि प म ग् स.

In the above Komal Ga (ग्) represents Shatsruti Ri. This type of Ganavaridhi also is not a popular raga. The following composition in this type is available.

Nâtonu Vâdelarâ (Telugu)—Adi Tala -

Tiruvottiyur Tyagayya (Gopala Dasa).

GANDHARI

Hindustani

Gandhari belongs to Asavari That (Natabhairavi). It is considered to be a variety of raga Devagandhar. Two types of Gandhari which are popular are :—

1) Gandhari in which only Tivra Ri is used but both Komal and Tivra Ga are used. (2) Gandhari in which both Komal and Tivra Ri are used but only Komal Ga is used. Jati of both types is Shadava-Sampoorna. In aroha Ga is omitted.

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TYPE I

Aroha and avaroha of this type of Gandhari are :—

स रि म प - ध् ध् म - प ध् नि् सं—सं नि् ध प - म प ग् रि स - रि नि् - स रि गऽ मऽ - ग्ऽ रि स

This corresponds to Type III of Devagandhar (See Devagandhar). Svaras are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Komal Dh and Komal Ni. The use of Tivra Ga in the sanchara स रि· गऽ मऽ with Tivra Ga and Ma elongated gives a special beauty to this raga. Use of Tivra Ga in the special prayoga स रि गऽ मऽ is made only in avaroha. The following is a popular composition in the above type of Gandhari

Manaharawa Mori Re—Teen Tal - (Madhya)

TYPE II

Aroha and avaroha of this type of Gandhari are :—

स - रि म - प - ध् - नि् सं or ध् म - प सं नि् सं—सं नि् ध् प - म ग् रि् स or म प ग् रि् स

Svaras used are Tivra and Komal Ri, Komal Ga, Suddha Ma, Komal Dh and Komal Ni. Tivra Ri is used in aroha and Komal Ri in avaroha. Pakad or Gunjan svara groups of this type of Gandhari are—

स - रि म - प - नि् ध् प - सं नि् ध् प - प ग् रि् स

Avaroha of this type of Gandhari resembles that of Hindustani Komal Dhanashree or Dhanyasi or Dhanasari of South. A composition in this type of Gandhari is :—

Suno Nanandiya Tora—Trital (Madhya).

The following Hindustani ragas are allied to the two types of Gandhari described above.

Asavari—Ni is not used in aroha. Ri is Tivra in both aroha and avaroha. Tivra Ga is not used. (See Asavari)

Jeevanpuri—Only Tivra Ri is used. Tivra Ga is not used. (See Jeevanpuri)

Komal Asavari—Ri is Komal in both aroha and avaroha. Tivra Ga is not used. (See Komal Asavari)

Gandhari Todi=Komal Ri is used in both aroha and avaroha. Tivra Ga is not used. (See Gandhari Todi)

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Komal Dhanasari—Svaras Ri and Dh are not used in aroha. (See Komal Dhanasari)

Karnatak

Although there are several ragas whose names end with Gandhari—Nagagandhari, Bhuvanagandhari etc., there is no raga which goes by the name of Gandhari only in Karnatak. Karnatak Suddhadesi which is a janya of the 20th Melakarta Natabhairavi (Asavari That) resembles a type of Gandhari (other than the two types which were described) but which is less popular and almost resembles Jeevanpuri. Aroha and avaroha of Suddhadesi according to Hindustani notation are :—

स रि म प ध् नि् सं—सं नि् ध् प म ग् रि स

Suddhadesi is not a popular raga. (See Suddhadesi).

Nagagandhari which has the following aroha and avaroha as sung at present also resembles Gandhari Type I. But Tivra Ga is not used.

स रि म ग् म प ध् नि् सं—सं नि् ध् प म ग् रि स

(See Nagagandhari).

Amritavahini also is an allied raga. Its aroha and avaroha are :—

स रि म प ध् नि् सं—सं नि् ध् म ग् रि स.

(See Amritavahini)

GANDHARI TODI
(Also called Gandhari)

Hindustani

This raga is supposed to be a type of Gandhari in which Tivra Ri has been replaced by Komal Ri in aroha and avaroha. Aroha and avaroha of Gandhari Todi are —

स रि् म प ध् म प सं नि् सं—सं नि् ध् प म ग् रि् स

Svaras used are Komal svaras only. Pakad or diagnostic svara groups are :—

रि् म - प - नि् ध् - प - सं - नि् ध् - प - म प ग् - रि् स. This is not a

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popular raga. It is a difficult raga. Compositions in this raga are :—

Sunale Ho Sujan— Choutal (Madhya)— S.N. Ratanjankar.
Baruwa Maruwa— Jhumra (Vilambit).

Gandhari Todi resembles Komal Asavari very closely.

Komal Asavari— Ni is not used in aroha. (See Komal Asavari).

Karnatak

There is no Karnatak raga called Gandhari Todi. Karnatak raga Asaveri (अ सा वे री) resembles Gandhari Todi and Komal Asavari ragas of Hindustani. Aroha and avaroha of Karnatak raga Asaveri according to Hindustani notation are :—

स रि् म प ध् सं—सं नि् सं प ध् म प रि् ग् रि् स

(See Asaveri).

GANGATARANGINI

Hindustani

There is no Hindustani raga called Gangatarangini. The popular type of Jog (Khamaj That) has some resemblance to Gangatarangini of the South. Aroha and Avaroha of raga Jog (Khamaj That) are as under :—

स ग म प नि सं—सं नि् प म ग - म ग - स ग्ऽ स

(See Jog)

Karnatak

Gangatarangini is the old 33rd Melakarta corresponding to Gangeyabhushini (ru, gu, ma, dha, nu). It is an Audava-Sampoorna Raga with a vakra sanchara in avaroha. Pa and Dh are not used in aroha. Aroha and avaroha of Gangatarangini are—

स रि$_3$ ग$_3$ म$_1$ प सं—सं नि$_3$ ध$_1$ प म$_1$ ग$_3$ म$_1$ रि$_3$ स

Svaras used are Shatsruti Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

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स ग् ग म प सं—सं नि ध् प म ग म ग् स

Komal Ga (ग्) stands for Shatsruti Ri.

Gangatarangini is not a popular raga. The following composition in the Audava-Sampoorna type is available.

Mâtâdarâda Nâto (Telugu) — Adi Tala — Tiruvattiyur Tyagayya (Gopala Dasa).

According to Dikshitar School, Gangatarangini is a Sampoorna-Sampoorna raga with vakra sancharas in avaroha. Aroha and avaroha of this type are:

स रि$_3$ ग$_3$ म$_1$ प ध$_1$ नि$_3$ सं—सं नि$_3$ प ध$_1$ म$_1$ ग$_3$ म$_1$ रि$_3$ स.

According to Hindustani notation they are:

स ग् ग म प ध् नि सं—सं नि प ध् म ग म ग् स.

In the above Komal Ga (ग्) represents Shatusruti Ri (रि$_3$) of Karnatak system. A composition in this type of Gangatarangini is

Varadaraja avâva vânchitâdhika (Sanskrit)
—Trisra Eka Tala—Muthuswamy Dikshitar.

GANGEYABHUSHANI

Hindustani

There is no Hindustani raga called Gangeyabhushani. According to Hindustani notation aroha and avaroha of Gangeyabhushni are as under:

स ग् ग म प ध् नि सं—सं नि ध् प म ग ग् स.

Komal Ga (ग्) stands for Shatsruti Ri of Karnatak system. This raga sounds like a mixture of Jog and Bhairav ragas.

Karnatak

Gangeyabhushani is the 33rd Melakarta. (ru, gu, ma, dha, nu). Its old name is Gangatarangini. Aroha and avaroha of this Sampoorna-Sampoorna raga are:

स रि$_3$ ग$_3$ म$_1$ प ध$_1$ नि$_3$ सं—सं नि$_3$ ध$_1$ प म$_1$ ग$_3$ रि$_3$ स

Svaras used are Shatsruti Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. Gangeyabhushani is not a popular raga. Compositions in this raga are:

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Evvare Ramiah—Desadi Tala—Tyagayya
Ninai Maname (Tamil)– Rupaka Tala– Kotiswara Iyer.

GARA

Hindustani

Gara belongs to Khamaj That (Harikamboji). Its jati is Sampoorna-Sampoorna. It is a Panchamantya raga. Its aroha and avaroha are :

म़ प़ ध़ नि़ स - रि ग़ रि - ग म प—प म ग़ रि - स नि़ ध़ प़ - ध़ नि़ स.

Svaras used are Tivra Ri, Komal and Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Pakad or Raga Vachak svara groups are :

रि ग़ रि स - ध़ नि़ प़ ध़ नि स - ग म रि ग़ रि. Vadi is Sa. Samvadi is Pa. Some suggest svaras Ga and Ni as Vadi and Samvadi svaras. This raga is sung during the second prahara of night. Raga vistara is done mostly in mandra and madhya saptaks as it is a Panchamantya raga. Gara is considered to be a mixture of ragas, Jinjoti, Pilu and Khamaj. Although this raga is a very pleasing one it is not considered to be a high class raga. It is included among "Kshudra" ragas which are only meant for light songs. Gara or its mixtures are employed for rendering Thoomries. Popular compositions in this raga are :

Ana Bana Jiya Me Lage - Dadra Tal - Thoomrie.
Birana Bhayee Raina - Trital (Madhya)

—S. N. Ratanjankar.

Hindustani ragas Jinjoti and Jayajayavanti have some resemblance to Gara.

Jinjoti—Svara group ध़ स रिऽ म ग is prominent. (See Jinjoti).

Jayajayavanti—Svara groups नि़ ध़ प़ रिऽ and ध़ नि़ रिऽ are prominent. (See Jayajayavanti).

Karnatak

There is no Karnatak raga called Gara. Raga Dhanakapi in which the Purandara Dasa's kriti "Jagadoddharana" is usually sung has some resemblance to the Hindustani raga Gara.

(See Dhanakapi)

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GARA BAGESHREE

Hindustani

This "Samyukta" raga is formed by the combination of the two pleasing ragas, Gara and Bageshree. Most of the sancharas are of Bageshree. Anga of Gara is maintained by the use of following svara groups,

स - ध़ नि़् - म ग म प म ग - म - रि ग् रि स - नि़ स

Vadi svara is Ma. Samvadi is Sa. Chalan or trend of Gara Bageshree is as under-

म ग् - रि स - म म - ग म - प म प - ग् रि—ग म - म रि स ।

ध - ध ध - ध नि् ध - म - प म प - ग् - रि ग म - म - ग् - रि स ॥

In the above chalan both Komal and Tivra Ga are used as in Gara. Pancham is also prominent. These features are absent in Bageshree. In some places it sounds like Desi. Bageshree anga is kept up by the prominence of the following svara groups

म ग् - रि स— म म - ग् म - ध - ध नि् ध म.

This is a pleasing raga and is particularly so in compositions of fast tempo (Druta laya). A composition in the raga Gara Bageshree is :

Jobona Rasa Le Gaye Ri—Trital (Madhya).

Karnatak

There is no Karnatak raga called Gara Bageshree. There is no Karnatak raga which resembles this Hindustani raga.

GARA KANADA

Hindustani

Gara Kanada belongs to Kafi That (Kharaharapriya). Its jati is Sampoorna-Shadava. In its avaroha Ma is omitted. There is vakra sanchara in both aroha and avaroha. Aroha and avaroha of Gara Kanada are :—

स ग् - रि प ग् रि - म म - प ध सं or ग म ध नि सं—सं रिं - नि् ध प - ध ध - नि् ध प - ग्ऽ रि स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Vadi is Sa.

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Samvadi is Pa. Although it is called Gara Kanada, the anga of Kanada is not very much in evidence. In some places chaya of Bageshree is found. A composition in this raga is—

Smara, Smara, Smara - Trital (Madhya)

Karnatak

There is no Karnatak raga called Gara Kanada. There is no Karnatak raga which resembles Gara Kanada of North.

GARUDADHVANI

Hindustani

There is no Hindustani raga called Garudadhvani. Popular Marathi stage song "बिंबाधरा मधुरा" from the play Manapaman is supposed to have been set in the raga Garudadhvani of Karnatak. Excepting this song there is no other composition in this raga in Hindustani. The above mentioned song is an imitation of the kriti "Ananda sagara meedani dehamu" by Tyagaraja in the Karnatak Garudadhvani.

Aroha and avaroha of this raga which correspond to Bilaval and Bhoop of Hindustani are :

स रि ग म प ध नि सं—सं ध प ग रि स

Karnatak

Garudadhvani is a janya of the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Hindustani Bilaval That. Its jati is Sampoorna-Audava. In avaroha Ni and Ma are omitted. Aroha and avaroha of Garudadhvani are :

स रि$_2$ ग$_3$ म$_1$ प ध$_2$ नि$_3$ सं—सं ध$_2$ प ग$_3$ रि$_2$ स

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स रि ग म प ध नि सं—सं ध प ग रि स

Svara groups which are very much in evidence in this raga are :

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गऽ रिऽ स रिऽ - ग ग रि स धऽ - ऩिऽ स रि - ग म प - ध नि सं ध प - ध नि संऽ रिं गंऽ - रिं सं धऽ प - प गऽ रि - ऩि स रिऽ रि ग म प etc.

Garudadhvani is a rare raga. The following composition is sung.

Anandasagara meedani dehamu—Adi Tala—Tyagaraja.

It is interesting to note that this raga sounds like inverted Bilahari which has for its aroha and avaroha :

स रि ग प ध सं—सं नि ध प म ग रि स

(See Bilahari).

GAULA

Hindustani

There is no Hindustani raga called Gaula. There is a raga called Goud. (See Goud). It is likely that Goud or Gouda and Gaula are associated with that part of India which was called Gouda Desha.

Karnatak

Gaula is a janya of the 15th Melakarta Mayamalava gaula (ra, gu, ma, dha, nu) which corresponds to Hindustani Bhairav That. Gaula is one of the Ghana ragas.. Its jati is Shadava-Shadava. Dh is omitted in both aroha and avaroha. Aroha and avaroha of Gaula are :

स रि$_1$ ग$_3$ म$_1$ रि$_1$ म$_1$ प नि$_3$ सं—सं नि$_3$ प म$_1$ ग$_3$ म$_1$ रि$_1$ - स

There are vakra sancharas in both aroha and avaroha. Svaras used are Suddha Ri, Antara Ga, Suddha Ma, and Kakali Ni. According to Hindustani notation the aroha and avaroha of Gaula are :

स रि् ग म रि् म प नि सं—सं नि प म ग म रि् - स.

Suddha Ri is the raga chaya svara or jeeva svara. Ri, Ma, Pa and Ni are the important svaras. Some consider this to be an Audava-Shadava raga. Ga and Dh are omitted in aroha and Dh in avaroha. Aroha and avaroha of this type are :

स रि् - म प नि सं—सं नि - प म - ग म - रि् ग म रि् स.

Gaula is a popular raga. This raga is sung or played at the commencement of music concerts. Being a Ghana raga it is

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employed in rendering Tanams. Popular compositions in raga Gaula are :

Dudakugala nanne (Telugu)—Adi Tala—Tyagaraja.

Sri Mahaganapatir avatu mam—Triputa Tala
—Muttuswami Dikshitar.

Pranamamyaham Gourisutam (Sanskrit).
—Adi Tala--Mysore Vasudevachar.

GAULIPANTU OR GAUDIPANTU

Hindustani

There is no Hindustani raga called Gaulipantu. Gaulipantu has some resemblance to the Karnatak raga Jaganmohini which is being introduced into Hindustani during recent years. Aroha and avaroha of Jaganmohini or Jagamohani as it is also called are :—

स ग म प नि सं—सं नि प म रि स.

(See Jaganmohini)

Karnatak

Gaulipantu is derived from the 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Hindustan Bhairav That.

There are three sets of aroha and avaroha suggested for this raga.

No 1. This is of Sampoorna-Sampoorna jati, with vakra sanchara in aroha as under :

सं रि$_1$ ग$_3$ रि$_1$ म प ध$_1$ प नि$_3$ सं—सं नि$_3$ ध$_1$ प म$_1$ ग$_3$ रि$_1$ स

No. 2. This is of Audava - Sampoorna jati. There are no vakra sancharas. Ga and Dh are omitted in aroha.

सं रि$_1$ म$_1$ प नि$_3$ सं—सं नि$_3$ ध$_1$ प म$_1$ ग$_3$ रि$_1$ स.

No. 3. This is also of Audava-Sampoorna jati, with Ga and Dh omitted in aroha. There is vakra sanchara in avaroha.

स रि$_1$ म$_1$ प नि$_3$ सं—सं नि$_3$ ध$_1$ प म प ध$_1$ म$_1$ ग$_3$ रि$_1$ स.

The last mentioned aroha and avaroha have been fixed by the Madras Music Academy Conferances. Svaras used in all the above arohas and avarohas are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni.

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Some people say that Prati Ma used to find place in Gaulipantu. In this matter there might have been a confusion. There is a Karnatak raga called Gauripantu which is a Prati-madhyama raga. It is a janya of the 51 st Melakarta Kamavardhini (ra, gu, mi, dha, nu). In all other respects it resembles Gaulipantu. Its aroha and avaroha are :—

स रि$_1$ म$_2$ प नि$_3$ सं—सं नि$_3$ ध$_1$ प म$_2$ ध$_1$ प म$_2$ ग$_3$ रि$_1$ स.

Gaulipantu is not as popular as its allied ragas Gaula or Jaganmohini. The following composition in Gaulipantu is however very popular.

Tera deeyagarada (Telugu) - Adi Tala - Tyagaraja.

It is said that when Saint Tyagaraja sang this kriti in the temple at Tirupati, the curtain which the temple priest had refused to raise, to enable Saint Tyagaraja to have a look at Sri Venkateshwara Vigraha, the curtain moved on its own accord to a side and all those who were present saw the Vigraha to their great delight.

'Krishnananda' of Dikshitar and 'Kuvalayakshiro' of Kshetragna are also sung.

GAURI

Hindustani

There are six varieties of Gauri. A few types which are fairly well known are described below. Two of them belong to Poorvi That(Kamavardhini) and one belongs to Bhairav That (Mayamalavagaula)

TYPE I

Shree Gauri (Shree Anga)

This type belongs to Poorvi That. Its jati is Audava-Shadava. In aroha Ga and Dh are omitted. In avaroha Ga is dropped. Aroha and avaroha of Gauri with Shree Anga are :—

नि़ स - रि़ मं प - नि सं—नि - रिं नि ध़ प - मं रि़ - रि़ स

Svaras used are Komal Ri, Tivra Ma, Komal Dh and Tivra Ni. Pakad or Raga Vachak svara groups are :—

रि़ रि़ - प - प - मं प - ध़ प - मं रि़ - मं रि़ - रि़ स

Vadi svara is Ri, Samvadi is Pa. This is an evening raga. It has gambhira prakriti. As this type of Gauri resembles

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Shree very closely it is called Shree Gauri. Svara group रि् रि् स is used frequently as in Shree. But Ga is not used. In Shree Ga is used (See Shree). The vistara of this raga sounds beautiful in mandra saptak. It is a poorvanga raga. A composition in Shree Gauri is :—

Lanka Laye Ramajee—Roopak Tal (Vilambit). p.433/V आत. but it uses 'ग' as insit

TYPE II

This is the type which is called merely Gauri. This is a popular type. This also belongs to Poorvi That. Its jati is Shadava-Sampoorna. In aroha Ga is omitted. Aroha and avaroha of this type are :

स रि् मं प ध् नि सं—सं नि ध् प मं ग रि् स.

Sometimes Dh is omitted in aroha making it Audava. Svaras used are Komal Ri, Tivra Ga, Prati Ma, Komal Dh, and Tivra Ni. Diagnostic svara groups or Pakad consists of :—

स नि़ ध़् नि़ - रि् ग - रि् मं ग रि् - स रि् - नि़ नि़ स-स रि् - नि़ नि़ सऽ.

The use of these svara groups at the end of the raga sounds peculiarly beautiful and at once suggests Gauri. In this type tara saptak svaras are not used. The sanchara is limited up to Pa of mandra saptak. Svaras Ri and Ni have to be brought out beautifully in स रि् - नि़ नि़ स. Sanchara of this type of Gauri is briefly as under—

स स - प प - मं मं - प ध् - मं ग - रि् मं - ग रि् स रि् - नि़ नि़ स. ।

स नि़ ध़् नि़ - रि् ग - रि मं ग रि् - स रि् - नि़ नि़ सऽ.

The sanchara or vistara of this raga is very limited. Hence this raga is not an Alapa-yogya raga as elaborate raga alapana is not possible. A composition in this type of Gauri is :—

Yeri Daiyya Kake Pas Rahilo—Tilwada (Vilambit)

TYPE III

Gauri (Kalingada Anga)

This is a popular type of Gauri. It belongs to Bhairav That (Mayamalavagaula). This raga is called by some the evening Kalingada (दो पहर का कालिन्गडा). This type of Gauri is a combination of Kalingada and Shree ragas. Its jati is Audava-

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Sampoorna. Svaras Ga and Dh are not used in aroha. Aroha-avaroha of this type of Gauri are—

स - रि म - प - नि - सं—सं नि ध प म ग रि स

Svaras used are Komal Ri, Tivra Ga, Suddha Ma, Komal Dh and Tivra Ni. In this type of Gauri Komal Ma is used. In all other respects it resembles Gauri Type II which belongs to Poorvi That. Pakad or diagnostic svara groups are—

स नि़ ध़ नि़ - रि ग रि स - ग रि स रि - नि़ऽ - सऽ.

Vadi svaras is Ri, Samvadi is Pa. As in other types of Gauri Ni is prominent in mandra sthayee as स रि - नि़ऽऽ - सऽ. The svara groups which are characteristic of Gauri are introduced in the following way: Komal Ma is used in this type, रि ग रि म ग रि - स रि - नि़ऽऽ-सऽ. Vakra sanchara of Ma as रि ग रि म is to prevent chaya of Jogia and Gunakali ragas. This is an evening raga. The commencement of the raga (उठाव) is as under:

स नि़ ध़ नि़ - रि ग रि म - ग रि स रि नि़ऽ - स.

Chalan is as indicated below:

स नि़ ध़ नि़ - रि ग रि म ग रि स रि - नि़ नि़ स - म ध़ नि़ स - ध़ नि़ स - म म - रि ग - रि़ऽ - सऽ.

Compositions in Gauri (Kalingada anga) are—

Phuli Sanjh Madhuvaname-Choutal (Vilambit).

Murali Bajavori-Choutal (Vilambit).

Type IV (Marwa Anga)

This type of Gauri also belongs to Poorvi That and not Marwa That. It is called Marwa Gauri only because importance is given to svara Ri, as in the raga Marwa to create a Marwa effect in the Gauri sancharas. Komal Dh is used as in Poorvi That. This not a popular Type. Jati of Marwa Gauri is Audava-Shadava. In aroha svaras Ga and Pa are omitted. In avaroha Pa is not used. Aroha and avaroha of this type are :

नि़ स - रि नि़ ध़ - मं ध़ - नि ध़ नि सं—सं - रि़ नि ध़ - मं ध़ - मं गरि़ऽ - मं रि़ - स

Svaras used are Komal Ri, Tivra Ga, Prati Ma Komal Dh and Tivra Ni.

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Vadi svara is Ri, and Samvadi Dh. This is a poorvanga raga. Svara groups ग रि॒ स - नि॒ रि॒ स are frequently used to maintain Gauri anga prominent. Vishranti svaras are Sa, Ri and Dh. Svara groups ध् मं ग रि॒ - नि ध् मं ग रि॒ etc., ending with Ri give the Marwa chaya although Komal Dh is used. Antara begins with मं ध् मं - सं सं - नि रिं सं.

Karnatak

Karnatak raga Gauri is derived from the 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Hindustani Bhairav That. It is an Audava-Sampoorna raga. In aroha svaras Ga and Dh are omitted. Aroha and avaroha of Gauri are:

स रि$_1$ म$_1$ प नि$_3$ सं—सं नि$_3$ ध$_1$ प म$_1$ ग$_3$ रि$_1$ स

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are:

स रि॒ म प नि सं—सं नि ध् प म ग रि॒ स

Karnatak raga Gauri exactly corresponds to the Hinustani raga Gauri with Kalingada anga and which belongs to Bhairav That (Mayamalavagaula). Karnatak raga Gauri is a rare raga. The following compositions are available.

Jaya Jaya Shree Raghu (Telugu)—Adi Tala—Tyagaraja.

Dhoorjati Natinchena (Telugu) - Adi Tala

— Doraswamy Iyer.

Morau Jooparada—(Telugu)—Adi Tala—

Tiruvottiyur Tyagayya.

According to Dikshitar School, Gauri is a Shadava Sampoorna raga. In aroha svara Ga is omitted. In avaroha there is vakra sanchara. Aroha and avaroha of this type are:

स रि$_1$ म$_1$ प ध$_1$ नि$_3$ सं—सं नि$_3$ ध$_1$ प म$_1$ प म$_1$ ग$_3$ रि$_1$ स

According to Hindustani notation they are:

स रि॒ म प ध् नि सं - स नि ध् प म प म ग रि॒ स

A composition according to above type is:

Gauri Giriraja Kumari (Sanskrit) - Trisra Rupaka Tala

—Muttuswami Dikshitar.

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Raga Gauripantu which is a janya of the 51st Melakarta, Kamavardhini, (Poorvi That) resembles the Hindustani raga Gauri with Shree anga. Aroha and avaroha of Gauripantu according to Hindnstani notation are :

स रि् मं प नि सं—सं नि ध् प मं ध् मं ग रि् स

It should be noted that Gauripantu is different from Gaulipantu. (See Gauripantu)

GAURIMANJARI

Hindustani

This raga is being popularised by instrumentalists (Sitar and Sarod). It belongs to Poorvi That (Kamavardhini). It is a Shadava-Sampoorna raga. Pa is not used in aroha. Although it is put under Poorvi That svaras other than those of this That are used. Svaroop of this raga is also not well understood. Hence this raga is not popular among vocalists yet.

Sanchara of this raga is as under :

नि़ रि् ग मं ध् प - ध् नि सं - रिं सं - नि सं रिं ध्ऽ — नि् ध् प - मं ग - ग म - मं ग - मं सं - मं नि ध् प मं ग रि् स — नि्ऽ नि्ऽ नि़ ध्ऽ प - ग प मंध् प - म ध् म ग रि्ऽ स - ग म ध् प - नि स रिं - गंऽ रिं संऽ - ग प मं ध् प - म ग मं रि् स.

Svaras used are both Komal and Tivra Ri, Tivra Ga, both Suddha and Prati Ma, Komal Dh and both Komal and Tivra Ni. Vadi svara is Pa and Samvadi Sa. This is an evening raga.

Karnatak

There is no Karnatak raga called Gaurimanjari nor one resembling the Hindustani Gaurimanjari.

GAURIMANOHARI

Hindustani

There is no Hindustani raga called Gaurimanohari. Gaurimanohari That is obtained by combining Kafi and Bilaval

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That svaras in poorvanga and uttaranga respectively:–Poorvanga —स रि ग् म (Kafi That). Uttaranga–प ध नि सं (Bilaval That).

Gaurimanohari That has its aroha and avaroha as:

स रि ग् म प ध नि सं—सं नि ध प म ग् रि स.

Karnatak

Gaurimanohari is the 23rd Melakarta (ri, gi, ma, dhi, nu). Its old name is Gaurivelavali. Aroha and avaroha of this Sampoorna-Sampoorna raga are:

स रि$_2$ ग$_2$ म$_1$ प ध$_2$ नि$_3$ सं—सं नि$_3$ ध$_2$ प म$_1$ ग$_2$ रि$_2$ स

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kakali Ni.

According to Hindustani notation the aroha and avaroha are:

स रि ग् म प ध नि सं—सं नि ध प म ग् रि स

Gaurimanohari is a very pleasing raga. The following compositions are sometimes heard:

Guru Leka Yetuvanti (Telugu) - Jhampa Tala—Tyagaraja.

Sarasa Sama Mridu Pada (Sanskrit) –Adi Tala —Swati Tirunal.

GAURISHANKARA

Hindustani

This unfamiliar raga belongs to Marwa That (Gamanashrama). Its jati is Audava-Shadava. In aroha svaras Ma and Dh are omitted. In avaroha Ma is not used. Aroha and avaroha of Gaurishankara are:

स रि् ग प नि प सं—रि् सं नि ध प ग रि् स

Svaras used are Komal Ri, Tivra Ga, Tivra Dh and Tivra Ni, Vadi svara is Pa and Samvadi Sa. This is an evening raga. In this raga we find a combination of ragas Gauri and Shankara. The angas of Gauri and Shankara are—Gauri-ग रि् स - प ग रि् स. Shankara-ग प नि प - सं नि ध प ग. Commencement of this raga (उठाव) is as under.

प - ग - रि् स - स नि़ - स ग - प ग प - नि ध नि (प) ग प - ध प ग - रि् स - रि् स - रि् नि़ - स ग प।

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Antara is as under :

प ग प प सं - रिं सं - गं - गं पं - गं पं गं - रिं सं - रिं (सं) नि - सं नि (प-) - प सं - निं (प) - ग प - रि ग प ध प - ग प - ग रि - स रि (स) - नि स - ग.

The following is a composition in Gaurishankara :

Kouna Madamata Thado Hai—Jhap Tal (Madhya).

Raga Arunashankara (also called Malan or Malini) resembles Gaurishankara.

Arunashankara or Malan—In aroha Ri and Ma are not used. In avaroha Ma and Dh are not used. (See Arunashankara or Malan),

Karnatak

There is no Karnatak raga called Gaurishankara. A raga corresponding to Gaurishankara can be formed by using Suddha Ri in place of Chatusruti Ri and slight use of Chatusruti Dh in aroha in the raga Hamsadhvani. The steps of alteration will be as under :

Hamsadhvani —स रि ग प नि सं—सं नि प ग रि स.

After substituting Suddha Ri for Chatusruti Ri,

स रि ग प नि सं - सं नि प ग रि स

and after introducing vakra sancharas and slight use of Chatusruti Dh in avaroha :

स रि ग प नि सं — सं नि ध नि (प) ग रि स

(प) indicates a kind of shake with the svaras प ग प uttered quickly.

GAURIVELAVALI

Hindustani

There is no Hindustani raga called Gaurivelavali, nor one resembling this Karnatak raga. Aroha of this raga sounds like that of Hindustani raga Sindhura. Use of Tivra Ni in avaroha removes the Sindhura chaya. (See Sindhura).

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Karnatak

Gaurivelavali is the old name for the 23rd Melakarta, Gaurimanohari (ri, gi, ma, dhi nu). Raga Gaurivelavali is a janya of the 23rd Melakarta, Gaurimanohari. It is a Shadava-Sampoorna raga. Ni is omitted in aroha. Its aroha and avaroha are :

स रि$_2$ ग$_2$ स रि$_2$ म$_1$ प ध$_2$ सं — सं नि$_3$ ध$_2$ प म$_1$ ग$_2$ रि$_2$ स

There is vakra sanchara in aroha. Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स रि ग् स रि म प ध सं - सं नि ध प म ग् रि स

A composition in Gaurivelavali is,

Kaumari Gauri (Sanskrit) - Adi Tala

—Muttuswami Dikshitar

GAVAMBODHI

Hindustani

There is no Hindustani raga called Gavambodhi. Poorvanga of Gavambodhi sounds like Hindustani Todi.

Karnatak

Gavambodhi is the 43rd Melakarta (ra, gi, mi dha, na). According to Dikshitar School this Melakarta is called Girvani. Aroha and avaroha of this Sampoorna-Sampoorna raga are :

स रि$_1$ ग$_2$ म$_2$ प ध$_1$ नि$_1$ सं—सं नि$_1$ ध$_1$ प म$_2$ ग$_2$ रि$_1$ स.

Svaras used are Suddha Ri, Sadharana Ga, Prati Ma, Suddha Dh and Suddha Ni.

According to Hindustani notation the aroha and avaroha are :

स रि् ग् म॑ प ध् ध सं—सं ध ध् प म॑ ग् रि् स.

In the above aroha and avaroha Tivra Dh stands for Suddha Ni of Karnatak. Gavambodhi is not a popular raga. Compositions in this raga are :

Viraivaga va—Adi Tala - (Tamil)—Kotiswara Iyer.

Vlnati che konavayya (Telugu) - Rupaka Tala

—Balamurali Krishna.

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GAVATI

Hindustani

This is another name for the Hindustani raga Bhim (See Bhim).

Karnatak

There is no Karnatak raga of this name.

GAYAKAPRIYA

Hindustani

There is no Hindustani raga called Gayakapriya. Poorvanga sounds like Bhairav. In Uttaranga the use of Komal and Tivra Dh side by side as प ध् ध सं is peculiar.

Karnatak

Gayakapriya is the 13th Melakarta (ra, gu, ma, dha, na). It is called Geya-Hejjujji by Dikshitar School. It is a Samporna-Sampoorna raga. The aroha and avaroha are :

स रि$_1$ ग$_3$ म$_1$ प ध$_1$ नि$_1$ सं · सं नि$_1$ ध$_1$ प म$_1$ ग$_3$ रि$_1$ स

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Suddha Ni. According to Hindustani notation the aroha and avaroha, are :

स रि् ग म प ध् ध सं—सं ध ध् प म ग रि् स

In the above Tivra Dh (ध) represents Suddha Ni of Karnatak. This is not a popular raga. Compositions in this raga are :

Nāda Nilai (Tamil) - Jhampa Tala—Kotiswara Iyer.
Shri Maha Vishnum Bhajare - (Sanskrit) - Khanda Jhampa Tala—Balamurali Krishna.

GEETAPRIYA

Hindustani

There is no Hindustani raga called Geetapriya.

Karnatak

Geetapriya is the old name for the 63rd Melakarta

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Latangi (ri, gu, mi, dha, nu). Raga Geetapriya corresponds to present day Latangi. (See Latangi).

GEYAHEJJUJJI

Hindustani

There is no Hindustani raga called Geyahejjujji. There is no Hindustani raga which resembles this Karnatak raga.

Karnatak

Geyahejjujji is the old name for the 13th Melakarta Gayakapriya. (See Gayakapriya).

Raga Geyahejjujji is a janya of the 13th Melakarta Gayakapriya (ra, gu, ma, dha, na). Its jati is Shadava-Sampoorna. In aroha svara Ni is omitted. Its aroha and avaroha are :

स रि$_1$ म$_1$ ग$_3$ म$_1$ प ध$_1$ सं—सं नि$_1$ ध$_1$ प म ग$_3$ रि$_1$ स

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh, and Suddha Ni. According to Hindustani notation the aroha and avaroha are :

स रि् म ग म प ध् सं—सं ध ध् प म ग रि् स

In the above, Tivra Dh (ध) represents Suddha Ni of Karnatak system. There is vakra sanchara in aroha. This is not a popular raga. A composition in this raga is :

Ramachandra Bhaktam (Sanskrit) - Adi Tala

—Muttuswami Dikshitar.

GHANTA

Hindustani

There is no Hindustani raga called Ghanta. In the Karnatak raga Ghanta, in one type svaras used are those of Hindustani Bhairavi That. In another type the svaras are of Asavari That.

Karnatak

Ghanta is derived from the 8th Melakarta Hanumatodi, (ar, gi, ma, dha, ni) which corresponds to Hindustani Bhairavi

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That. There is difference of opinion regarding the aroha and avaroha of this raga. Some put this as a Nishadantya raga with the following aroha and avaroha—

स रि$_1$ ग$_2$ म$_1$ प ध$_1$ नि$_2$—ध$_1$ प म$_1$ ग$_2$ रि$_1$ स नि़$_2$ ध़$_1$ प़ नि़$_2$ऽ स.

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Suddha Dh, and Kaisiki Ni.

According to Hindustani notation the aroha and avaroha are:

स रि् ग् म प ध् नि्—ध् प म ग् रि् स नि़् ध़् प़ नि़्ऽ स

Another set of aroha and avaroha for Ghanta under Hanuma Todi Melakarta is:

स ग$_2$ रि$_2$ ग$_2$ म प नि$_2$ सं—सं नि$_2$ ध$_1$ प म$_1$ ग$_2$ रि$_1$ स

The above is a Shadava-Sampoorna jati with Dh omitted in aroha. The peculiarity in this aroha and avaroha is that in aroha Chatusruti Ri, and in avaroha Suddha Ri, are used. Hence it is a Bhashanga raga. Chatusruti Dh is also admissible. There are also the special prayogas स रि ग् and ध नि् सं. According to Hindustani notation the aroha and avaroha are:—

स ग् रि ग् म प नि् सं—सं नि् ध् प म ग् रि् स

Ghanta is a rare raga.

There are a number of songs in this raga composed by Shri Tyagaraja. But only one or two are heard occasionally. A few of these compositions are ;—

Inka yochana (Telugu)—Adi Tala—Tyagaraja.

Karunâ rasâkshâya (Telugu)—Jhampa Tala—Tyagaraja

According to Dikshitar School Ghanta is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni). Its jati is Sampoorna-Sampoorna with vakra sanchara in aroha. Aroha and avaroha of Ghanta are :

स ग$_2$ रि$_2$ ग$_2$ म$_1$ प ध$_1$ प नि$_2$ ध$_1$ नि$_2$ सं—सं नि$_2$ ध$_1$ प म$_1$ ग$_2$ रि$_2$स

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni.

According to Hindustani notation the aroha and avaroha are:—

स ग् रि ग् म प ध् प नि् ध् नि् सं—सं नि् ध् प म ग् रि स

It will be seen that this type of Ghanta falls under Asavari That of Hindustani. A composition in this type of Ghanta is

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Shri Mangalambikam (Sanskrit)—Jhampa Tala—

Muttuswami Dikshitar.

GHOSHINI

Hindustani

There is no Hindustani raga called Ghoshini. Hindustani raga Ahir Bhairav has some resemblance to this Karnatak raga. Aroha and avaroha of Ahir Bhairav are :—

स रि् ग म प ग म - ध नि् सं—सं नि् ध प म ग रि् स - नि् रि् स

(See Ahir Bhairav)

Karnatak

Ghoshini is derived from the 16th Melakarta Chakravaka (ra, gu, ma, dhi, ni). It is a Shadava-Sampoorna raga with vakra sancharas in both aroha and avaroha. Svara Ri is omitted in aroha. Aroha and avaroha of Ghoshini are—

स $म_1$ $ग_3$ $म_1$ प $ध_2$ $नि_2$ $ध_2$ सं—सं $नि_2$ $ध_2$ प $म_1$ $ग_3$ $म_1$ $रि_1$ स

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni.

According to Hindustani notation the aroha and avaroha are :—

स म ग म प ध नि् ध सं—सं नि् ध प म ग म रि् स

Ghoshini is not a popular raga. The following composition in this raga is available.

Vidajala Nammiyunnanura—(Telugu) Adi Tala—

Tiruvottiyur Tyagayya.

Aroha of Ghoshini sounds like that of Kuntalavarali. But in the aroha of Kuntalavarali svara Ga is not used. The aroha is Audava. The avaroha of the two ragas are entirely different.

(See Kuntalavarali)

GIRIJA

Hindustani

This is an unfamiliar raga belonging to Bhairav That (Mayamalavagaula). Its Jati is Audava. Svaras Ri, and Pa are

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omitted in both aroha and avaroha. Aroha and avaroha of Girija are:

स ग म ध् नि सं—सं नि ध् म ग स

Svaras used are Tivra Ga, Suddha Ma, Komal Dh, and Tivra Ni. Pakad or diagnostic svara groups are—ग - म ध् म - ग म ग - स. Vadi is Sa and Samvadi Ma. This raga is sung in the morning. A composition in this raga is,

Jaya Jaya Ho Girija Nanda - Trital - (Madhya)

Raga Girija resembles Chandrakauns, Madhuradhvani, and Bhinnashadja.

Chandrakuns – Ga is Komal. (See Chandrakauns.)

Madhuradhvani (Durga of Khamaj That). Dh is Tivra and Ni is Komal. (See Madhuradhvani).

Bhinnashadja – Dh is Tivra. (See Bhinnashadja).

Karnatak

There is no Karnatak raga called Girija. Karnatak raga Vasanta which is a janya of the 15th Melakarta Mayamalavagaula (Bhairv That) resembles Hindustani raga Girija. Aroha of Vasanta is exactly like that of Girija. But in its avaroha svara Ri is also used. It is Komal Ri. Aroha and avaroha of Vasanta of Karnatak are as under:

स ग म ध् नि सं – सं नि ध् मऽ ग रि् स

In Vasanta sometimes Chatusruti Dh (Tivra Dh) is used. (See Vasanta).

GIRVANI

Hindustani

There is no Hindustani raga called Girvani. Poorvanga of Girvani sounds like Todi of Hindustani. (See Todi).

Karnatak

Girvani is the name, according to Dikshitar school, of the 43rd Melakarta Gavambodhi (ra, gi, mi, dha, na).

Raga Girvani is derived from the 43rd Melakarta Gavambodhi. Its Jati is Sampoorna–Sampoorna with vakra sanchara in aroha. Aroha and avaroha of raga Girvani are:

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स रि$_1$ ग$_2$ म$_2$ प ध$_1$ नि$_1$ ध$_1$ प ध$_1$ सं—सं नि$_1$ ध$_1$ प म$_2$ ग$_2$ रि$_1$ स

Svaras used are Suddha Ri, Sadharana Ga, Prati Ma, Suddha Dh and Suddha Ni. According to Hindustani notation the aroha and avaroha are:

स रि् ग् म॑ प ध्$_1$ ध ध्$_1$ प ध् सं—सं ध ध् प म॑ ग् रि् स

A composition in Girvani is—

Namo Namaste Girvani (Sanskrit) – Triputa Tala

—Muttuswami Dikshitar.

GOPIKAMBODI

Hindustani

Gopikambodi or Gopikamboji belongs to Kafi That (Kharaharapriya). Its jati is Shadava–Sampoorna. Ni is omitted in aroha. Aroha and avaroha are:

स रि ग् - म प - ध सं—सं नि् ध प - म ग् रि स

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh, and Komal Ni. Pakad or Gunjan svara groups are—प ध - म प - सं नि् ध - प ग् - प ग् प - म ग् रि स्. Sangati ग् प is frequently used and is pleasing. Although sangati ग् प is used it does not mean that svara म is omitted in aroha. It is used as प ध म प or ग् प म प. Vadi is Ga. Samvadi is Ni. This raga is sung during second prahara of night.

Gopikambodi is one of the ragas which were popularised by Prof. B. Umdekar of Gwalior. A composition in this raga is:

Jitatata Tuhi Ramaraheho–Trital (Madhya)

—Balabhau Umdekar

Hindustani raga Manohari is allied to Gopikambodi.

Manohari – There are vakra sancharas म रि म and ग् रि ग् in aroha. In avaroha svara Ni is not used. (See Manohari).

Karnatak

There is no Karnatak raga called Gopikambodi. Karnatak raga Jayanarayani which is a janya of the 22nd Melakarta Kharaharapriya (Kafi That) has the same aroha and avaroha

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as Gopikambodi of Hindustani sangeet. Jayanarayani has the following aroha and avaroha—

स रि ग् म प ध सं—सं नि् ध प म ग् रि स

(See Jayanarayani).

GOPIKAVASANT

Hindustani

This raga is also called Gopivasant. Gopikavasant belongs to Asavari That (Natabhairavi). Its jati is Shadava–Shadava. Ri is omitted in both aroha and avaroha. Aroha and avaroha of Gopikavasant are :

नि़् स - म ग् म प - नि् ध् नि् सं—सं - ध् नि् ध्ऽ म - प ग्ऽ म ग्ऽ स

There are vakra sancharas in both aroha and avaroha. Svaras used are Komal Ga, Suddha Ma, Komal Dh, and Komal Ni. Pakad or diagnostic svara groups are :

म प - नि् ध् नि् सं - ध् नि् ध्ऽ म - पऽ ग्ऽ - म ग्ऽ स. Vadi svara is Sa. Samvadi is Pa. This raga is sung during the last prahara of the night.

In Gopikavasant there are chayas of Malkosh and Adana. Malkosh chaya exists in the following groups of svaras– सं नि् ध्ऽ म - ध़् नि़् स ग्ऽ - म ग्ऽ स. Adana chaya consists of म प ध्ऽ नि् सं. Use of Pa removes Malkosh chaya. Use of ध् नि् प in Adana is prominent. This is not used in Gopikavasant.

Gopikavasant is said to have been introduced into Hindustani sangeet during recent times from the South. But in the Karnatak raga Gopikavasanta Ga is not used in aroha. Hindustani Gopikavasant has greater resemblance to the Karnatak raga Hindolavasanta (which is also a janya of Natabhairavi) than to Gopikavasanta. Hindolavasanta has the following aroha and avaroha—

स ग् म प ध् नि् सं—सं नि् ध् प - म ध् म ग् स

(See Hindolavasanta)

Compositions in Gopikavasant are—

Ye Kahe Ho Mohe Manavo—Trital (Vilambit)

—S. N. Ratanjankar.

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Samajha Mane Pache Bola—Trital (Madhya)

—G. N. Natoo.

Ayee Chabili Sakhi—Teen tal (Madhya)—J. D. Patki.

Hindustani ragas Kokilapancham, Pancham Malakosh and Sunderkauns are allied to Gopikavasant.

Kokilapancham— Ni is not used in this raga. (See Kokila pancham).

Pancham Malakosh—Pa is not used in aroha. (See Pancham Malakosh).

Sunderkauns--Pa is not used in avaroha (See Sunderkauns).

Karnatak

Gopikavasanta of Karnatak sangeet is derived from the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni). This corresponds to Asavari That. Gopikavasanta is an Audava -Shadava raga. In aroha Ri and Ga are omitted. In avaroha Ri is dropped. Aroha and avaroha of Gopikavasanta are:

स म$_1$ प नि$_2$ - ध$_1$ नि$_2$ ध$_1$ - सं—सं नि$_2$ ध$_1$ - प - म - ग$_2$ऽ स

Svaras used are Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation aroha and avaroha are:

स म प नि - ध् नि ध् - सं—सं नि ध् - प म - ग्ऽ स

It will be seen in the above aroha that Ga is not used. In Hindustani raga Gopikavasant Ga is used in aroha.

Gopikavasanta is not a popular raga in the South. Hindolavasanta which resembles the above type of Gopikavasanta is more popular. (See Hindolavasanta).

According to Dikshitar School, jati of Gopikavasanta is Sampoorna-Sampoorna with vakra sancharas in both aroha and avaroha as under—

स रि$_2$ ग$_2$ म$_1$ प ध$_1$ प नि$_2$ सं—सं नि$_2$ ध$_1$ प म$_1$ ग$_2$ रि$_2$ ग$_2$ स

According to Hindustani notation the aroha and avaroha are:

स रि ग् म प ध् प नि् सं—सं नि् ध् प म ग् रि ग् स

A composition with above aroha and avaroha is:

Balakrishnam Bhavayami (Sanskrit) – Adi Tala

—Muttuswami Dikshitar.

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GORAKH KALYAN

Hindustani

This is a raga which has become popular during the last twenty years. It is said to have been composed by Saint Gorakhnath.

Gorakh Kalyan belongs to Khamaj That (Harikamboji). Regarding its jati there are two types. (1) Chatusvari—Shadava and (2) Audava-Shadava.

In the Chatusvari-Shadava type Ga, Pa and Ni are omitted in aroha. In avaroha Ga is dropped. Aroha and avaroha of this type are—

स म रि रि म - सं ध सं — रिं नि् - धऽ म - प ध नि् ध म रि - रि स ऩि् - ऩि् ध़ स

The aroha of this type sounds like that of raga Bhavani.

In the Audava-Shadava type Ga and Pa are omitted in aroha, and Ga in avaroha. Aroha and avaroha of this type are—

स - म रि रि म - ध - नि् ध सं—रिं नि् - धऽ म – प ध नि् ध म रि - रि स ऩि् - ऩि् ध़ स

Avarohas of both the types are alike. The Audava-Shadava type is the one which is more popular. Pakad or Gunjan svara groups are— रि मऽ - ध प मऽ - रि स ऩि्ऽ - ऩि् ध़ स. The two groups रि स ऩि्ऽ and ऩि् ध़ स in mandra saptak are characteristic of this raga and sound beautiful. Vadi is Ma, Samvadi Sa. Some suggest the reverse arrangement.

Halting on, or making mandra Ni as nyasa svara in avaroha as रि स ऩि् ऽ sounds very beautiful. Greater importance should be given to meend work and "tanbaji" should not be indulged in. In the type in which Ni is used in aroha there is chaya of Bageshree. But absence of Ga removes that chaya very soon.

Although it is called Gorakh Kalyan, Tivra Ma is not used at all. Komal Ni is prominently used,

This raga is sung before midnight and is very appealing. It has gambhirya. Popular compositions in Gorakh Kalyan are,

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1. Dhana Dhana Bhag – Trital – (Vilambit)
2. Sajani Jeeya Mora – Trital – (Madhya)

The following Hindustani ragas have some resemblance to Gorakh Kalyan. But none of them has the svara groups रि स नि़ ऽ - नि़ ध़ सऽ with which the raga Gorakh Kalyan ends in a magnificent way.

Bhavani :—Ni and Pa are not used in either aroha or avaroha. (See Bhavani).

Jaya Bhavani:—Pa is not used at all. Svara group ध़ नि़ रि is used at the end of the raga to introduce the Jayjayavanti chaya (See Jaya Bhavani).

Hamsamanjari—Sindhura anga is prominent as रि म प नि़ऽऽ - धऽ म पऽ (See Hamsamanjari)

Narayani—Surdasi Malhar anga is prominent, Svara groud रि म प नि़ ध प म रिऽऽ is much in evidence. In poorvanga chaya of Durga is clearly seen. (See Narayani).

Karnatak

There is no Karnatak raga called Gorakh Kalyan. Avaroha of raga Andolika which is derived from the 28th Melakarta Harikamboji (Khamaj That) has some resemblance to Gorakh Kalyan. Aroha and avaroha of Andolika are—

स रि म प नि़ सं—सं नि़ ध म रि स

Svara Pa is not used in avaroha.

Andolika has greater resemblance to Sorat of Hindustani sangeet than to Gorakh Kalyan in both Aroha and Avaroha (See Sorat). Karnatak raga Narayani has some resemblance to Gorakh Kalyan in avaroha. Narayani of South has the following aroha and avaroha—

स रि म प ध सं—सं नि़ ध प म रि स. (See Narayani)

GOUD

Hindustani

Raga Goud belongs to Kafi That (Kharaharapriya). It is an unfamiliar raga. It is formed by the combination of Malhar and Kanada ragas. Its jati is Shadava-Sampoorna. Ga is omitted in aroha. Aroha and avaroha of Goud are—

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नि़ स - रि म - रि प - म प - ध सं - नि सं—सं - ध नि़प-ध प - म प- ग् - मरिस.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh, and both Komal and Tivra Ni. Tivra Ni is only used as an appendage svara while coming to halt on सं as नि सं. There are vakra sancharas in both aroha and avaroha. Pakad or diagnostic svara groups are—

म प - ध सं - ध रिं सं - ध नि़ प - म प - ग् - म रि स - नि़ स

Vadi is Pa andSamvadi Sa. Sangatis रि प, रि म रि प, म प ध सं, ग् म रि स and म प ध नि सं (Tivra Ni as kick svara) are used. This raga has chayas of Goud Malhar and Mia Malhar. There is also slight chaya of Shahana raga. But the svara groups म प - ध सं - ध रिं सं give raga. Goud a distinct svaroop of its own. In this raga in many sancharas of avaroha there is chaya of Karnatak raga Kanada. This raga is sung during the third prahara of night. Compositions in raga Goud are,

Yeri Ab Mai Kon Upaya Karoo—Ek Tala (Vilambit).

Sundara Suratiya Tehari—Trital (Madhya).

Karnatak

There is no Karnatak raga called only Goud. There is a raga called Gaula which has no resemblance to the Hindustani Goud.

There is no Karnatak raga which resembles Goud particuarly in aroha.

GOUDI

Hindustani

This is an unfamiliar raga belonging to Bilaval That (Dheerasankarabharana). Its jati is Audava-Sampoorna. Ri and Dh are not used in aroha. Aroha and avaroha of Goudi are—

स - ग - प - म प - नि नि - सं —सं - रिं ध - नि प - ध नि़प - म रि प -म ग - म ग रि स

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, both Komal and Tivra Ni and Tivra Dh. There are a number of vakra-sancharas in avaroha. Vadi is Ma and Samvadi Sa.

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This raga is supposed to be a mixture of Bilaval, Sorat and Malhar ragas. Sangatis रि ध and नि प give a characteristic beauty to this raga. Svara groups ध नि् प - म रि प are attractive. A composition in this raga is :—

Kalana Parata Mohe—Jhap Tal (Vilambit).

Raga Goudi is different from Goud (See Goud).

Karnatak

There in no Karnatak raga which resembles the Hindustani Goudi.

GOUD MALHAR

Hindustani

Goud Malhar is put under Kafi That (Kharaharapriya) although Tivra Ga and occasionally Tivra Ni are also used. Its jati is Audava-Sampoorna. Ga and Ni are omitted in aroha. Aroha and avaroha of Goud Malhar are :—

स रि म - प - ध नि् प - म प ध सं— सं ध नि् प मऽ - ग रि ग - रि स or म प ग म - रि स

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Pakad or diagnostic svara groups are—

रि ग - रि म - ग रि स - रि प - म प - ध सं -ध नि् प मऽ. Vadi svara is Ma. Samvadi is Sa. This raga is a seasonal raga (Mosami) meant for the rainy season. It is sung during the fourth prahara of the day. In this raga sangatis रि प and म रि are frequently used. Frequent use of the following groups of svaras are characteristc of Goud Malhar :—

रि ग - रि म ग रि स ; रि पऽ - म प ध सं - ध प मऽ ; नि् प - म प - ध सं ध प मऽ - नि् प म - प नि् प मऽ.

Angas of Goud and Malhar are :—

Goud—रि ग - रि म ग. Malhar रि प - म प ध सं.

In this raga nyasa (halt) on Ma is beautiful. Popular compositions in Goud Malhar are :—

Kaye Ho-Jhumra Tal (Vilambit).

Balama Bahar Ayee—Trital (Drut).

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The following Hindustani ragas are allied to Goud Malhar.

Goud Sarang:—Svara groups ग रि - म ग - प रि स are frequently used. (See Goud Sarang).

Sajan :—Tivra Ni is used in the svara group म ध नि सं. Ri and Pa are not used in aroha. (See Sajan)

Bhavasakh :—Komal Ni is not used. (See Bhavasakh).

Karnatak

Karnatak Goud Malhar has no resemblance to the Hindustani Goud Malhar. Karnatak Goud Malhar is a janya of the 29th Melakarta, Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Bilaval That of North. Its jati is Audava-Shadava. Pa and Ni are omitted in aroha and Pa in avaroha. Aroha and avaroha of Goud Malhar are :—

स रि$_2$ म$_1$ प ध$_2$ सं—सं नि$_3$ ध$_2$ म$_1$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh, and Kakali Ni.

According to Hindustani notation the aroha and avaroha are :

स रि म प ध सं—सं नि ध म ग रि स.

It is interesting to note that the aroha of Karnatak Goud Malhar resembles that of the well known Hindustani ragas Durga, (Suddha Saveri) and Khambavati and the avaroha that of Hindustani Rageswari.

Although Goud Malhar is a rare raga, the following composition is heard frequently :

Sarasamukhi Sakala—RupakaTala—Muthiah Bhagavatar.

GOUD SARANG

Hindustani

Goud Sarang belongs to Kalyan That (Mechakalyani.) Its jati is Sampoorna-Sampoorna. There are many vakra sancharas in both aroha and avaroha which are :

स - ग रि म ग - प मं ध प - नि ध सं—सं ध - नि प - ध मं प ग - म रि प रि स or सं नि ध प - मं प म ग रि म ग - प रि स.

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Svaras used are Tivra Ri, Tivra Ga, both Suddha Ma and Prati Ma, Tivra Dh and Tivra Ni. Pakad or diagnostic svara groups are :—

स - ग रि म ग - प रि स and सं - ध प - म ग - म ग रि म ग.

Vadi and Samvadi svaras are Ga and Dh. Some suggest the reverse arrangement. Sangati प रि is frequently used.

Although called Goud Sarang this raga has no chaya of Sarang in it. Vakra sancharas of this raga make it entirely different from ragas Kamod, Kedar, Chayanat and Hamir. Svara Ga should be kept scintilating in this raga. Time for singing this raga is the 2nd or 3rd prahara of the day. There are chayas of Bilaval and Kalyan ragas in Goud Sarang. Popular compositions in this raga are :

Kajara Re—Ek Tal (Vilambit).

Piya Palan Lagi Mori Ankhiya—Teen Tal (Drut).

The following Hindustani ragas are allied to Goud Sarang.

Goud Malhar—Only Komal Ma is used. Halt on Ma is prominent. Vadi svara is Ma. (See Goud Malhar).

Yamani Bilaval—Ending of the raga is with svaras ग म ग रि - स रि स. (See Yamani Bilaval).

Karnatak

There is no Karnatak raga called Goud Sarang. Certain sancharas of Sankarabharana resemble those of Goud Sarang. But Tivra Ma is not used in Sankarabharana.

The kriti "Muddu kumarayyane" (Tamil) in Sankarabharana has the style of Goud Sarang in it.

GOUNDGIRI

Hindustani

Goundgiri is an unfamiliar raga belonging to Kafi That (Kharaharapriya). It is an Audava-Shadava raga. In aroha Ri and Dh are omitted. In avaroha Dh is omitted. Aroha and avaroha of Goundgiri are :

स - स - म - म - प ग् म - नि् प - सं—सं - नि् प - ग् - म रि - स स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma and Koma

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Ni. Vadi svara is Ma. Samvadi is Sa. Commencement of raga with ससम is characteristic. Double svara स स is used frequently. Goundgiri has resemblance to Hindustani ragas Suha, Sugharayee, Nayaki Kanada and Deshakhya. (See Suha, Sugharayee, Nayaki Kanada and Deshakhya). The following compositions in this raga are available.

Suguna Bicharale Re Bamana – Ada Choutal (Vilambit).
Sakhi Piya Nahi Aye – Trital (Madhya).

Karnatak

There is no Karnatak raga called Goundgiri. This raga sounds like a mixture of two Karnatak ragas Suddha Dhanyasi and Pushpa Latika with aroha of the former and avaroha of the latter. The combination will be as under :

स ग् म प नि् प सं—सं नि् प म ग् रि स

This combination sounds beautiful. If the required vakra sancharas are introduced then raga Goundgiri will result.

GOURAKALYAN

Hindustani

This raga is different from Gorakh Kalyan. Goura Kalyan is said to be an old raga which has fallen into disuse. At present it is an unfamiliar raga. Lord Shankara is said to have taught this raga to Shree Narada. This raga is supposed to be a combination of Bhoop, Bihag and Hamir ragas. Goura Kalyan belongs to Kalyan That (Mecha Kalyani). Its jati is Audava-Shadava. Ri and Dh are omitted in aroha. Ni is dropped in avaroha. Aroha and avaroha of Goura Kalyan are :

ध़ ध़ प़ - स स - स म - ग मं प - नि सं—रिं सं - ध प - ग म रि स

Svaras used are Tivra Ri, Tivra Ga, both Suddha and Prati Ma, Tivra Dh, and Tivra Ni. Both varieties of Ma are used in aroha. In avaroha only Suddha Ma is used. Vadi svara is Ga, Samvadi is Ni.

Commencement of this raga (उठाव) is as under.

ग रि स - ध़ ध़ - प़ - स - स म ग - प ग - रि स·

Chalan or trend of the raga is indicated by, स ध़ स - रि स-

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ग रि स - म ग - प ग - ध ग म रि - म ग - प - ग म रि स। ग म प - मं प - ध प - ध ग - म प - प नि सं - रिं सं - ध प - ग रि स। स - ध़ ध़ स - ध़ प़ - स म ग - प ग - ग रि स।

A composition in this raga is :

Ajahoo Na Aye Piya—Jhumra Tal (Madhya).

Goura Kalyan has great resemblance to Hema Kalyan. But in Hema Kalyan Prati Ma is not used (See Hema Kalyan).

Karnatak

There is no Karnatak raga called Goura Kalyan nor any which resembles Hindustani Goura Kalyan.

GOURANJANI

Hindustani

Gouranjani is an unfamiliar raga belonging to Poorvi That (Kamavardhini). Its jati is Audava-Sampoorna. Ri and Dh are omitted in aroha. Aroha and avaroha of Gouranjani are :

ऩि स - मं ग - मं - प निऽऽ सं—सं - सं नि - ध् प - मं ग - मं ग रि् - स - सं - ऩि स मं ग

Svaras used are Komal Ri, Tivra Ga, Prati Ma, Komal Dh and Tivra Ni. Pakad or Gunjan svara groups are, ऩि स - मं ग - प मं - ध् प - मं ग - मं ग रि् स - ऩि स मं ग. Vadi is Pa, and Samvadi Sa. Sangati मं ग is frequently used in aroha as गऽ मं ग - ग मं ग.

This raga has to be sung after the style of raga Mooltani. In Mooltani Ga is Komal. In Mooltani sangati प ग is used frequently and not मं ग. The following svara groups although sung in Mooltani style have a different effect. ऩि स मं ग - ऩि स मं ग प मं ध प - मं प गऽ मं प निऽऽ. In this raga, chayas of Pooria Dhanashree, Basant, Jetashree, and Mooltani are found. This is an evening raga. Compositions in this raga are :

Kaisi Bajayee Kanha—Tilvada (Vilambit). J. D. Patki.

Phularahi Belariya—Trital (Madhya)—J D. Patki.

The following ragas are allied to Gouranjani.

Pooria Dhanashree-Svara groups मं रि् ग - नि रि् स - नि ध़् ऩि are used (See Pooria Dhanashree).

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Basant—मं ध् रि् ऽसं and मं ध् मं ग are used. (See Basant).
Jetashree—स ग प is used. (See Jetashree).
Mooltani—Ga is Komal. (See Mooltani).

Karnatak

There is no Karnatak raga called Gouranjani. There is no Karnatak raga corresponding to tne Hindustani raga Gouranjani. Karnatak ragas Gaulipantu and Deepaka have some resemblance to Gouranjani. (See Gaulipantu and Deepaka).

GUHARANJINI

Hindustani

There is no Hindustani raga called Guharanjini. This is an interesting raga which can be included among those that belong to Khamaj That.

Karnatak

Guharanjini is derived form the 28th Melakarta Harikamboji (ri, gu, ma, dhi, ni) which corresponds to Hindustani That Khamaj. Its jati is Shadava-Shadava. Ga is omitted both in aroha and avaroha. Its aroha and avroha are—

स रि$_2$ स म$_1$ प ध$_2$ नि$_2$ सं—सं नि$_2$ ध$_2$ नि$_2$ प म$_1$ ग$_3$ स.

Svaras used are Chatusruti Ri., Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are—

स रि स म प ध नि् सं—सं नि् ध नि् प म॒ ग स

There are vakra sancharas both in aroha and avaroha. Guharanjini is not a popular raga. A composition in this raga is :—

Ikhane Tala—(Telugu)—Adi Tala—Muthiah Bhagavatar.

GUJJARI or GHURJARI

Hindustani

There is no Hindustani raga called Gujjari or Ghurjari. Raga Bhairav has the same svaras of Gujjari or Ghurjari of South without the vakra sanchara which Gujjari has in avaroha (See Bhairav).

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Hindustani raga Gujari Todi or Gurjari Todi has no resemblance to Gujjari or Ghurjari of South.

Karnatak

Gujjari or Ghurjari belongs to the 15th Melakarta, Mayamalavagaula (ra, gu, ma, dha nu) which corresponds to the Hindustani Bhairav That. Gujjari is a Sampoorna-Sampoorna raga with vakra sanchara in avaroha. Aroha and avaroha of Gujjari are :—

स रि$_1$ ग$_3$ म$_1$ प ध$_1$ नि$_3$ स—सं ध$_1$ नि$_3$ प म$_1$ ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. There is a vakra sanchara सं ध् नि प in avaroha. According to Hindustani notation the aroha and avaroha are :—

स रि् ग म प ध् नि सं—सं ध् नि प म ग रि् स.

Gujjari or Ghurjari is not a popular raga. The following composition in this raga is available.

Varalandu Kommani (Telugu)—Adi Tala—Tyagaraja.

GUNAKALI (Bhairavi That)

Hindustani

This raga is also called Utari Gunakali and belongs to Bhairavi That (Hanumatodi). This raga is formed by the fusion of Asavari and Bhairavi ragas. Its jati is Sampoorna-Sampoorna. The aroha and avaroha are:—

स रि् ग् म प ध् नि् सं—सं नि् ध् प म ग् रि् स

Svaras used are all Komal svaras. Pakad or Gunjan svara groups are : ग्-म प ध्-प म-ग्-म रि् स. Svara groups ध् म-प ग् and सं ध् are indicative of Asavari. Vadi is Sa and Samvadi Ma. This is a morning raga.

This type of Gunakali is not a popular type. It is known only to some musicians of Northern India. It is a difficult raga. Asavari chaya has to be brought out by using only svaras of Bhairavi That, as the Todi effect in Bilaskhani Todi, and Asavari effect in Komal Asavari.

Trend of Utari Gunakali is as under :

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नि् सं - ध् - प - नि् ध् प म - प ध् मु - प ग् - ग् म रि् स - सं रि् नि् - स रि् ग् म - म ग् - म ध् - नि् सं - गं् रिं - सं नि् सं - ध् - प - प ध् नि् सं - ध् नि् ध् प - ध् म - प ग् - म ग् - म रि् - स-

A composition in this raga is :—

Tana Nadir Dir Tom (Tarana) – Trital (Madhya).

Hindustani raga Suddha Bhairavi resembles Utari Gunakali.

Suddha Bhairavi – Chaya of Asavari is avoided.

(See Suddha Bhairavi).

Karnatak

There is no Karnatak raga called Utari Gunakali. Karnatak raga which resembles Utari Gunakali is Todi. (See Todi).

GUNAKALI (Bilaval That)

Hindustani

Gunakali of Bilaval That (Deerasankarabharana) is different from Gunakali of Bhairavi That and also a raga called Gunakree which belongs to Bhairav That.

There are three types of this raga but none of them is popular 1. Audava—Sampoorna. 2. Audava—Shadava. 3. Chatusvari – Shadava.

TYPE I

Aroha and avoroha of Audava – Sampoorna type are :–

स - रि ग - ग रि प ग - प - सं ध सं—सं नि ध - नि ध प - सं सं ध प - ग म रि रि स - ध़ प़ - स.

Ma and Ni are omitted in aroha. Svaras used are all Suddha svaras of Hidustani sangeet. Vadi is Sa and Samvadi Pa. This raga sounds like a mixture of Kalyan and Bilaval. It sounds like Suddha Kalyan with Komal Ma in place of Tivra Ma. This is an evening raga.

Type II

Aroha and avaroha of Audava Shadava type are :

स - रिऽ ग - प - सं ध सं—सं निऽ ध - प - ग - प रिऽ स

Ma and Ni are omitted in aroha. In avaroha Ma is not

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used. Svaras used are all Tivra svaras. This type also sounds like Suddha Kalyan. But Ri and Ni are kept elongated. The ending of the raga with ग - प रिऽ स is also characterstic. A composition in this type of Gunakali is—

Garava Kare Jo Apane Maname—Trital (Madhya).

Type III

In the Chatusvari—Shadava type Ri, Ma and Ni are omitted in aroha. In avaroha Ni is not used. Its aroha and avaroha are

स ग प - ध प - सं—सं ध प ग - रि ग म ग रि - स ध़ स

Svaras used are only Suddha svaras. Svara group रि ग is uttered quickly in avaroha. This produces a peculiar effect. It is an interesting raga. Compositions in this type of Gunakali are—

Ye Bhora Bhayi Ayili—Tilvada (Vilambit).

Ab Tuma Apani ore—Teen tal—(Madhya).

Karnatak

There is no Karnatak raga called Gunakali, nor any Karnatak ragas which resemble the above types of Gunakali.

GUNAKREE

Hindustani

Raga Gunakree belongs to Bhairav That (Mayamalavagaula). There are two ragas called Gunakali which belong to Bilaval and Bhairavi Thats respectively. Another raga called Gundakriya is popular in Bengal. These ragas are entirely different from Gunakree. Jati of Gunakree is Audava-Audava. Ga and Ni are omitted in both aroha and avaroha. Aroha and avaroha of Gunakree are :

स रि म प ध़ सं—सं ध़ प - म रि स

Svaras used are Komal Ri, Suddha Ma, and Komal Dh. Pakad or diagnostic svara groups are :

स - ध़ ध़ प - म प म रि स - स - ध़ - स - रि रि स

Vadi svara is Dh, Samvadi is Ri. Svara group स रि म with

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meend is to produce Bhairav effect. Sangati म रि is frequently used. In Gunakree sangati ध म is not used. Ri is not elongated. These two features are prominent in Jogia. Hence in Gunakree these svaras are used as under.

ध प म रि स and not as ध म रि॒ स

This is considered to be a high class raga. It has Gambhirya or dignity in it. To bring about its full effect this raga should be sung slowly. This is a morning raga.

Compositions in Gunakree are :

Damaru Hara Kara Baje—Tevra (Madhya).

Rupa Anupama Aj Gavo—Tevra (Vilambit)

—S. N. Ratanjankar.

Hindustani raga Jogia is allied to Gunakree. Raga Kshanika also has some resemblance to Gunakree.

Jogia—Suddha Ni is used in avaroha. Sangathi ध म with Ri elongated is used as ध म रि॒ स (See Jogia).

Kshanika—Svaras Ga and Pa are not used. (See Kshanika).

Karnatak

There is no Karnatak raga called Gunakree. Karnatak raga Gundakriya is a different raga and has no resemblance to the Hindustani Gunakree.

Karnatak ragas Saveri, Malahari, Saranga Nata, Padi, Suddhakriya and Salanga Nata resemble Gunakree but with certain differences.

Saveri – Aroha resembles Gunakree. In avaroha Ni and Ga are also used (See Saveri).

Malahari—Aroha resembles Gunakree. In avaroha Ga is used (See Malahari).

Saranga Nata. In aroha Ni is used in Vakra sanchara. In avaroha both Ni and Ga are used. (See Saranga Nata).

Salanga Nata—Aroha is like Gunakree. In avaroha Ga is used and not Ma. (See Salanga Nata).

Suddhakriya—There is vakra sanchara in aroha. Svara Ga is used in avaroha. Aroha and avaroha of Suddhakriya are :

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स रि् प म प ध् सं—सं ध् प म ग रि् स

(Suddhakriya' is a janya of 15th Melakarta Mayamalavagaula).

Padi-Ni is used in both aroha and avaroha. (See Padi).

GUNDAKRIYA

Hindustani

There is no Hindustani raga called Gundakriya. In Bengal raga Gunakali using both Komal and Tivra Ma is called. Gundakriya. It is put under Poorvi That. This raga however is not popular.

Karnatak

Gundakriya is a janya of the 15th Melakarta, Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Hindustani Bhairav That. Gundakriya is an Audava-Sampoorna raga. Ga and Dh are omitted in aroha. Aroha and avaroha of Gundakriya are:

स रि$_1$ म$_1$ प नि$_3$ सं—सं नि$_3$ प ध$_1$ प म$_1$ ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh, and Kakali Ni. There is a vakra in sanchara avaroha. According to Hindustani notation the aroha and avaroha are:

स रि् म प नि सं — सं नि प ध् प म ग रि् स

Suddha Ri, Suddha Ma and Kakali Ni are the raga chaya svaras of Gundakriya. This is not a popular raga. The following composition in this raga is available:

Intanuchu varnimpa tarama (Telugu)—Adi Tala.

—Tyagaraja.

Gundakriya is associated with melting the stone. This raga is said to possess the power to melt stones. There is an interesting story describing how boastful Narada was stuck up in a stone on which he was sitting, and the stone was made to melt when the raga Gundakriya was sung by Hanuman, who wanted to put Narada to shame.

According to Dikshitar School, Gundakriya is a Sampoorna

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Sampoorna raga with vakra sanchara in avaroha. Aroha and avaroha are,

स रि$_1$ ग$_3$ म$_1$ प ध$_1$ नि$_3$ सं—सं नि$_3$ प म$_1$ ग$_3$ म$_1$ ध$_1$ प म$_1$ ग$_3$ रि$_1$ स

A composition in the above type of Gundakriya is—

Raja Rajendra Chola (Sanskrit)—Triputa Tala—Muttusami Dikshitar.

GUNJI KANARA

Hindustani

This is a mixture of Malgunji and Kanara ragas. Its jati is Shadava- Sampoorna. In aroha and avaroha Ri is omitted. Aroha and Avaroha of Gunjikanara are :—

ध़ नि़् स ग - म - म प गSS म - नि् ध नि् सं - ध् ध् नि् सं—रिं सं नि् ध नि् प - म प ग म - ग म प ग् ग् म - स रि स

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma both Komal and Tivra Dh and Komal Ni.

Malgunji— ध़ नि़् स ग - म ग् म ग् रि स ध़ नि् स ग म. Kanara ग् म रि स. Gunji Kanada is not a very popular raga. The following compositions are available.

Sudhe Sugandhava—Ektal—(Vilambit)

Shankara Rao Vyas.

Piya Milana Kaisi Javogi—Teental (drut)

Shankara Rao Vyas.

Karnatak

There is no Karnatak raga called Gunji Kanada, nor which resembles this Hindustani raga.

GUJARI TODI or GURJARI TODI

Hindustani

Gujari Todi is also called Gurjari Todi. It belongs to Todi That (Shubhapantuvarali),

Its jati is Shadava-Shadava. Pa is omitted in both aroha and avaroha. Aroha and avaroha of Gujari Todi are :—

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नि सं—सं - नि सं - रिं निऽ - ध् ध् - मं—ध् नि - मं ग् - रि् रि् स

Svaras used are Komal Ri, Komal Ga, Tivra Ma, Komal Dh and Tivra Ni. Pakad or diagnostic svara groups are :—

मं ध् नि ध् - मं ग् रि् स

This raga may be considred to be Todi without Pa. Vadi is Dh, Samvadi is either Ga or Ri. Raga vistara of Gujari Todi should be in madhya and tara saptaks. This is a morning raga.

Compositions in this fairly popular raga are :

Ja Ja Re Patangava More-Jhumra Tal (Vilambit).

Aj Ghar Ayila Mere Lal—Trital (Drut).

Allied Hindustani raga is Todi.

Todi—Svara Pa is used. Poorvanga is more prominent. (See Todi)

Karnatak

There is no Karnatak raga called Gujari or Gurjari Todi. There is a raga called Gujjari or Ghurajari which does not resemble Hindustani Gujari Todi. Karnatak raga Shekhara Chandrika which is a janya of the 45th Melakarta Shubhapanthuvarali, (Todi That) resembles the Hindustani Gurjari Todi. Aroha and avaroha of Shekhara Chandrika are :

स रि् ग् मं नि ध् नि सं—सं नि ध् मं ग् रि् स·

Shekhara Chandrika is a rare raga.

HAMIR or HAMIR KALYAN

Hindustani

Hamir, which is also called Hamir Kalyan, is a very popular Hindustani raga belonging to Kalyan That. (Mecha Kalyani). Its jati is Sampoorna–Sampoorna. Aroha and avaroha of Hamir are :

स रि स - ग म ध - नि ध सं—सं नि ध प - ध नि् प - ग म ध मं प ध प · ग म रि स·

Svaras used are Tivra Ri, Tivra Ga, both Komal and Tivra Ma, and both Komal and Tivra Ni. Pakad or Gunjan svara groups are :—स - रि स - ग म धऽ. There are vakra sancharas in both aroha and avaroha. Vadi is Dh and Samvadi

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Ga. Some suggest Pa as Vadi. Tivra Ma is used only in avaroha. Komal Ma is used in both aroha and avaroha. It is possible to sing this raga without Tivra Ma being used at all, but by keeping Dh prominent. Although the aroha is considered to be Sampoorna only the following svaras are used giving it a Shadava appearance. स रि स - ग म धऽ - नि ध सं Svara group ग म धऽ—with Dh elongated is a feature of this raga. Komal Ni is found in the sanchara ध नि् प - ग म धऽ. The following groups of Svaras are frequently used :—ग म ध नि सं - मं प - ध नि सं—सं-रिं सं नि ध प मं प - मं प ध प - ग म रि स - ध नि् प - ग म धऽ.

The following compositions in Hamir Kalyan are popular:

Chameli Phuli Champa-Tilvada (Vilambit).

Dheeta Langarava Kaise—Trital (Drut).

Natha Seetapate Raghuvara—Tevra Tal (Madhya).

Hindustani ragas Kedar and Kamod are allied to Hamir.

Kedar—Vadi is Ma and Samvadi Sa. Sangati स मऽ is frequently used. Ga is weak or durbal. Use of both kinds of Ma as मं म is occasionally permitted. (See Kedar).

Kamod—Vadi is Pa and Sanmvadi Ri. Sangati रि प is frequently used. Svara group ग म धऽ, with Dh elongated, is not used. (See Kamod).

Karnatak

Karnatak raga Hamir Kalyani is a janya of the 65th Mela-karta Mecha Kalyani (ri, gu, mi, dhi, nu), which corresponds to Hindustani Yaman or Kalyan That. Some consider this to be an Audava-Sampoorna raga with Ri and Dh omitted in aroha. Aroha and avaroha of the two types are :

Type 1. स प म$_2$ प ध$_2$ नि$_3$ सं—सं नि$_3$ ध$_2$ प ग$_3$ म$_1$ ग$_3$ रि$_2$ स

Type 2. स रि$_2$ ग$_3$ म$_2$ प ध$_2$ नि$_3$ प ध$_2$ प सं—सं नि$_3$ ध$_2$ प ग$_3$ म$_1$ ग$_3$ रि$_2$ स

Svaras used are Chatusruti Ri, Antara Ga, both Suddha and Prati Ma, Chatusruti Dh and Kakali Ni. In aroha Prati Ma and in avaroha Suddha Ma are used. According to Hindustani notation the aroha and avaroha are :

Type 1. स प मं प ध नि सं—सं नि ध प ग म ग रि स

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Type 2. स रि ग मं प ध नि प ध प सं—सं नि ध प ग म ग रि स.

Hamir Kalyani is supposed to be a North Indian raga imported to the South several decades ago. Some pronounce the name of this raga as Amir Kalyani.

In the Hamir Kalyani of South chayas of Hindustani Kedara are found.

Although Hamir Kalyani is not a very popular raga the following compositions in this raga are often heard :

Manamu Leda Tanavadani (Telugu)—Adi Tala—Tyagaraja.

Venkatasaila vihara— Adi Tala —Subbarayasastri.

HAMIR BAHAR

Hindustani

Hamir Bahar is formed by combing the two ragas Hamir and Bahar which are very popular. They are both night ragas and so also this compound raga. The trend or Chalan of Hamir Bahar is as under.

ध नि - सं ध प - मं प ग म - नि्ऽ ध नि - सं रिं - नि सं । ध नि् - रिं सं ध नि - ध मं प - रि रि प प - ग म रि स स - सं ध ऽ सं ध सं ध - नि नि सं सं- सं मं ग् मं रिं सं - नि सं धऽ ध नि सं ।

प सं सं सं ऽ रिं सं - नि ध नि ध नि ध नि ध - सं ऽ सं - ध नि् प म प - ग् म रि स - स ऽ म ग् - प ऽ सं सं - सं सं - गं मं - रिं सं नि सं - ध - ध नि - सं

Svaras used are Tivra Ri, both Komal and Tivra Ga, both Suddha and Tivra Ma, Tivra Dh, and both Komal and Tivra Ni.

Hamir Bahar is not yet popular. A composition in this ragas is,

Kanha Machawe Bahar—Trital (Madhya).

Karnatak

There is no Karnatak raga called Hamir Bahar. There is no Karnatak raga which resembles Hamir Bahar.

HAMIR NAT

Hindustani

Hamir Nat is a combination of the two ragas Hamir which is well known and Nat which is not so well known.

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Poorvanga of Hamir Nat consists of Nat and Uttaranga of Hamir. Hence svaroop of Nat is found in aroha and that of Hamir in avaroha of this compound raga. In Nata only Suddha Ma is used. In Hamir Nat both Suddha and Prati Ma are used. Tanas of Nat consist of Tanas of Chayanat with Prati Ma omitted. Tanas of Hamir consist of both Suddha and Prati Ma. This is the secret of singing Hamir Nat. Chalan of Hamir Nat is as under.

रि प नि़ रि
स - रि ग ग म रि - ग म प ग म रि स । स रि - रि ग ग म
प - प सं सं ध नि म प - प प ग म रि - स प ध म प सं - सं रिं सं - रिं गं मं
नि
रिं सं - सं रिं नि सं ध म प - प ग म रि - रि ग म रि स ।
स प प ग म रि - स सं सं ध नि म प - प सं - सं रिं गं मं रिं नि सं - सं
रिं नि - स सं ध नि म प - म प प ग म रि - रि ग म रि स ।

प प प
ग प म ग रि - सं सं ध नि म प - गं मं रि नि सं - सं रिं गं मं पं - पं गं मं
रिं नि सं - स रि ग म प - प ग म रि नि स - सं ध नि म प - प ग म रि - स रि
स ।

Hamir Nat is not a popular raga. A composition in this raga is :—

Tore Dekhanako Mora Jeeya—Ek Tal (Vilambit).

Karnatak

There is no Karnatak raga. called Hamir Nat. Karnatak raga Saranga has some resemblance to Hamir Nat. If Ma is not elongated as is done in Saranga, then it will have some remote resemblance to Hamir Nat (See Saranga).

HAMSABHRAMARI

Karnatak

There is no Hindustani raga called Hamsabhramari. Hindustani raga Madhuvanti has some resemblance to Hamsa-

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bhramari. In Madhuvanti Tivra Ni is very much in evidence. Komal Ni is occasionally used (during recent years) for ranjakatva. Aroha and avaroha of Madhuvanti are :—

नि़ स - ग् मं - प नि सं—सं नि ध - प मं - ग् रि स

(See Madhuvanti).

Karnatak

Hamsabhramari is a janya of the 58th Melakarta Hemavati (ri, gi, mi, dhi, ni). Its jati is Shadava-Sampoorna. Ni is omitted in aroha. Aroha and avaroha of Hamsabhramari are :

स रि$_2$ ग$_2$ म$_2$ प ध$_2$ सं—सं नि$_2$ ध$_2$ प म$_2$ ग$_2$ रि$_2$ स

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :

स रि ग् मं प ध सं—सं नि् ध प मं ग् रि स.

Hamsabhramari is not a popular raga. A composition in this raga is :

Paramatmane (Kanarese)--Roopaka Tala.

—Muthiah Bhagavatar

HAMSADHVANI

Hindustani

Karnatak raga Hamsadhvani is becoming popular in the North. Hamsadhvani is placed under Bilaval That (Dheerasankarabharana). Its jati is Audava–Audava. Ma and Dh are omitted completely. Aroha and avaroha of Hamsadhvani are :

स रि ग प नि सं—सं नि प ग रि स

Svaras used are all Tivra svaras. Pakad or Gunjan svara groups are :—ग प नि सं - गं रिं सं नि प - ग रि - नि़ रि स. Vadi is Pa and Samvadi Sa. Ri is a beautiful halting svara. This raga is sung during the first prahara of night. Popular compositions in Hamsadhvani are :

Balama Na Javo—Trital (Madhya).

Kari Ho Sakhi—Trital (Madhya)—J. D. P. Patki.

Yuvati Mana Daruna—Dadra Tal

(Karnataka Roopaka Tala).

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The last mentioned composition is a Marathi stage song from the play Manapaman. It is an imitation of the Telugu Kriti, Manasu Karagademo, by Pattanam Subbramanya Iyer. This stage song is very popular in Maharashtra.

Hindustani ragas Hamsa Kalyan, Shankara, and one type of Malashree resemble Hamsadhvani.

Hamsa Kalyan—Avaroha is Sampoorna with all Tivra svaras. (See Hamsa Kalyan).

Shankara— Dh is used in the sanchara नि ध सं नि. (See Shankara).

Malashree—In one type of Malashree which resembles Hamsadhvani, Ri is not used. (See Malashree).

Karnatak

Hamsadhvani which is a very popular raga is said to have been composed by Ramaswamy Dikshitar, father of Muttuswamy Dikshitar. This raga is therefore not a very old one. Hamsadhvani is not mentioned in ancient books.

Hamsadhvani belongs to the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Hindustani Bilaval That. It is an Audava–Audava raga. Ma and Dh are omitted. Aroha and avaroha of Hamsadhvani are:

स रि$_2$ ग$_3$ प नि$_3$ सं—सं नि$_3$ प ग$_3$ रि$_2$ स

Svaras used are Chatusruti Ri, Antara Ga, and Kakali Ni. Accordiug to Hindustani notation the aroha and avaroha are:

स रि ग प नि सं—सं नि प ग रि स

Andolan on svaras Ga and Ni sounds very pleasing.

Aroha and avaroha of Hamsadhvani of North and South are identical.

Music concerts in South very often commence with a composition in Hamsadhvani. The following compositions in this raga are very popular:

Vatapi Ganapatim Bhajeham (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

Raghunayaka Nee Padamula (Telugu)—Adi Tala
—Tyagaraja.

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HAMSAGAMANI

Hindustani

There is no Hindustani raga called Hamsagamani, nor one which resembles this Karnatak raga which is a pleasant raga and could be introduced into Hindustani sangeet.

Karnatak

Hamsagamani is a janya of the 52nd Melakarta Ramapriya (ra, gu, mi, dhi, ni). Its jati is Sadava-Sampoorna. Ri is omitted in aroha. There are vakra sancharas in both aroha and avaroha. Its aroha and avaroha are :

स ग$_3$ म$_2$ प नि$_2$ ध$_2$ सं—सं नि$_2$ ध$_2$ प म$_2$ ध$_2$ प म$_2$ ग$_3$ रि$_1$ स

Svaras used are Sudddha Ri, Antara Ga, Prati Ma, Chatusruti Dh, and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :

स ग म॑ प नि॒ ध सं—सं नि॒ ध प म॑ ध प म॑ ग रि॒ स

Hamsagamani is a recent introduction and has to gain popularity yet. A composition in this raga is :

Shri Mahishasura-mardini (Sanskrit)—Roopaka Tala.

—Muthiah Bhagavatar.

HAMSAGIRI

Hindustani

There is no Hindustani raga called Hamsagiri. In this Karnatak raga-chayas of Jog, Mia Malhar and Malashree are found.

Karnatak

Hamsagiri is an unfamiliar raga which is derived from the 72nd Melakarta Rasikapriya (ru, gu, mi, dha, nu). Its jati is Sampoorna-Shadava. Ri is omitted in avaroha.There is vakra sanchara in avaroha. Aroha and avaroha of Hamsagiri are :

स रि$_3$ ग$_3$ म$_2$ प ध$_3$ नि$_3$ सं—सं नि$_3$ प ध$_3$ नि$_3$ प म$_2$ ग$_3$ स

Svaras used are Shatsruti Ri, Antara Ga, Prati Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation, the aroha and avaroha are :

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स ग् ग म॑ प नि् नि सं—स नि प नि् नि प म॑ ग स"

In the above, Komal Ga (ग्) represents Shatsruti Ri and Komal Ni (नि्) represents Shatsruti Dh of Karnatak.

A composition in Hamsagiri is:

Kamajanaka kapadutaku (Telugu)—Adi Tala.

—Tiruvottiyur Tyagayya (Gopala Dasa).

HAMSA KALYAN

Hindustani

Hamsa Kalyan is different from Hamsadhvani. Hamsa Kalyan belongs to Kalyan That (Mecha Kalyani). Its jati is Audava-Sampoorna. In aroha Ma and Dh are not used. Aroha and avaroha of Hamsa Kalyan are:

स रि ग प नि सं—सं नि ध प म॑ ग रि स

Svaras used are all Tivra svaras. This raga is called Hamsa Kalyan because in its aroha it consists of Hamsadhvani and in its avaroha of Kalyan. This combination is comparable to that of Bhoop-Kalyan or Mohana Kalyani in which aroha consists of Bhoop and avaroha of Kalyan.

Hamsa Kalyan is not a popular raga. Compositions in this raga are:

Mehar Ki Najar—Trital (Vilambit).

Mano Mano Mano—Trital (Madhya).

The following Hindustani ragas resemble Hamsa Kalyan:

Hamsadhvani—Ma and Dh are not used in avaroha. (See Hamsadhvani).

Shankara—In avaroha svara group नि ध सं नि is used. Ma is not used at all generally. Even when used slightly in avaroha, it is kept suppressed. (See Shankara).

Karnatak

There is no Karnatak raga called Hamsa Kalyan. Just like raga Mohana Kalyani it is possible to have Hamsa Kalyani in the South also.

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HAMSAKANKINI

Hindustani

Hamsakankini belongs to Kafi That (Kharaharapriya). It is an Audava-Sampoorna raga. Ri and Dh are not used in aroha. Aroha and avaroha of Hamsakankini are:

ऩि स ग - म प - ग - म प नि सं—नि सं - नि् ध प - प नि् ध - प ध म ग - म प - ग् - रि स - ऩि स

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Tivra Ga and Tivra Ni are used in avaroha. Komal Ni is sometimes used in aroha also as नि् सं. Pakad or diagnostic svara groups are: स ग - म प - ग् रि स - ऩि् स - ग - म प - ग. Sangati प ग sounds beautiful. Svara group म ग् रि स is not used but म प ग् रि स is used. This raga possesses Dhanashree anga. Commencement (उठाव) of this raga is as under.

स ग - म प - ग् रि स - ऩि स - ग - म प म - प ग.

Chalan or trend of this raga is indicated below.

ग - ग म प - ग् रि स - ऩि् - स ग - म - म प ग - म प - नि सं - सं - नि सं - म प नि सं - ग् रिं सं - नि् ध प ध - म ग - म - ऩि् स - ग - म - प म - प ग - म प ग् रि स.

This raga is sung between 9 a.m. and 11 a.m. Hamsakankini is not a very popular raga. The following compositions in this raga are available.

Karata So Pandita—Jhaptal (Madhya).

Ave Ghari Kouna Kaise—Ek Tal (Madhya)—G.N. Natoo.

The following Hindustani ragas resemble Hamsakankini.

Patadeep—Only Tivra Ni and Komal Ga are used. (See Patadeep).

Bhimpalas—Only Komal Ni and Komal Ga are used. (See Bhimpalas).

Lacchari Todi —In one type Ni is not used in aroha. In another type svara groups रि ग म स at the end of avaroha are used. (See Lacchari Todi).

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Karnatak

There is no Karnatak raga called Hamsakankini nor one which resembles Hamsakankini.

HAMSALATA

Hindustani

There is no Hindustani raga called Hamsalata. Hamsa-Kalyan has some resemblance to the Karnatak raga Hamsalata. Arohas of both the ragas are the same. In avaroha Hamsa-Kalyan uses Tivra Dh whereas Hamsalata uses Komal Dh. Aroha and avaroha of these two ragas are :

Hamsa Kalyan

स रि ग प नि सं—सं नि ध प मं ग रि स.

Hamsalata

स रि ग प नि सं—सं नि ध् प मं ग रि स.

Karnatak

Hamsalata is a new raga introduced by Tinniam Venkatarama Iyer. It is derived from the 63 Melakarta, Latangi. In this raga aroha consists of Hamsadhvani and avaroha of Latangi. Its jati is Audava-Sampoorna. In aroha Ma and Dh are omitted.

Aroha and avaroha of Hamsalata are :

स रि$_2$ ग$_3$ प नि$_3$ सं—सं नि$_3$ ध$_1$ प म$_2$ ग$_3$ रि$_2$ स

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma. Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स रि ग प नि सं—सं नि ध् प मं ग रि स

Ga, Dh, and Ni are the jeeva svaras. Dh is good nyasa svara.

This is a pleasing raga. It has yet to gain popularity. A composition in Hamsalata is :

Kripajooda Samayamamma— Khanda Chapu Tala—

Kumari C. Suguna.

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HAMSANADA

Hindustani

There is no Hindustani raga called Hamsanada. Hindustani ragas Suddha Sarang and Shyama Kalyan have resemblance to the variety of Hamsanada which is popular and in which Chatusruti Dh is not used. Popular type of Hamsanada has the following aroha and avaroha.

स रि मं प नि सं—सं नि प मं रि स

In Suddha Sarang both Suddha and Prati Ma are used. Dh is also used slightly. (See Suddha Sarang). In Shyama Kalyan also both kinds of Ma are used. Ga is also used. (See Shyama Kalyan).

Hamsanada is a very pleasing raga and can be introduced into Hindustani sangeet.

Karnatak

Hamsanada is a janya of the 60th Melakarta Nitimati (ri, gi, mi, dhu, nu). It is a Shadava-Shadava raga. Ga is omitted. Aroha and avaroha are :

स रि$_2$ म$_2$ प ध$_3$ नि$_3$ सं—सं नि$_3$ ध$_3$ नि$_3$ प म$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Prati Ma, Shatsruti Dh, and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स रि मं प नि् नि सं—सं नि नि् नि प मं रि स

There is a vakra sanchara in avaroha.

In the Hamsanada as is rendered at present, Shatsruti Dh (नि्) is not used at all. At present it is an Audava-Audava raga with the following aroha and avaroha:

स रि मं प नि सं—सं नि प मं रि स

Even with this simplified aroha and avaroha Hamsanada is a very pleasing one. The following composition is very popular.

Banturiti Koluvayya (Telugu)—Adi Tala—Tyagaraja.

HAMSANANDI

Hindustani

There is no Hindustani raga called Hamsanandi. One type

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of Hindustani raga Sohoni resembles Hamsanandi of South. This type of Sohoni has the following aroha and avaroha :

स रि् ग - मं ध नि सं - सं नि ध ग - मं ग रि् स

(See Sohoni)

Karnatak

Hamsanandi is a Karnatak raga which has come into prominence during the last forty years, probably after the popularity of Hindustani raga Sohoni in the South through Cinema films and gramophone records.

Hamsanandi is a janya of the 53rd Melakarta Gamanasharama (ra, gu, mi, dhi, nu) which corresponds to Hindustani Marwa That. It is a Shadava-Shadava raga. Pa is omitted. Aroha and avaroha are :

स रि$_1$ ग$_3$ म$_2$ ध$_2$ नि$_3$ सं—सं नि$_3$ ध$_2$ म$_2$ ग$_3$ रि$_1$ स

Svaras used are Suddha Ri, Antara Ga, Prati Ma. Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स रि् ग मं ध नि सं—सं नि ध मं ग रि् स

The following compositions in this raga are very popular :

Needu Mahima Pogadana (Telugu)—Adi Tala
—Muthiah Bhagavatar.

Pahi Jagajjanani (Sanskrit)—Adi Tala—Swati Tirunal.

There is a type of Hamsanandi which is derived from the 8th Melakarta Hanumatodi (Bhairavi That). Its jati is Audava-Audava. Dh and Ni are omitted in aroha and avaroha. Aroha and avaroha of this type of Hamsanandi are :

स रि$_1$ ग$_2$ म$_1$ प सं—सं प$_1$ म$_1$ ग$_2$ रि$_1$ स

Svaras used are Suddha Ri, Sadharana Ga and Suddha Ma. According to Hindustani notation the aroha and avaroha are :

स रि् ग् म प सं—सं प म ग् रि् स.

This type of Hamsanandi is an unfamiliar one. A composition in this type is :

Patita Pavani (Sanskrit)—Rupaka Tala—C. Rangiah.

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HAMSAMANJARI

विमल मिश्रमाटी

Hindustani

Hamsamanjari is an unfamiliar raga belonging to Kafi That (Kharaharapriya). Its jati is Shadava–Shadava. Ga is not used. Its aroha and avaroha are :

स - रि म प ध - सं नि़ऽऽ ध प - धऽ म प - म प ध सं—रिं नि़ - सं धऽ प - म प ध प म रि - नि़ऽ स.

Svaras used are Tivra Ri, Suddha Ma, Tivra Dh and Komal Ni. Pakad or diagnostic svara groups are:–रि म प ध सं नि़ऽऽ ध प - धऽ - प - म रि - नि़ऽ स. Vadi is Pa and Samvadi Ri. Andolan on Ni As सं नि़ऽऽ sounds beautiful. In this raga Ni in mandra saptak is important as in Gorakh Kalyan. But in Gorakh Kalyan Vadi is Ma and not Pa. Hence their svaroops are different. In avaroha svara group ग रि नि़ऽ नि़ स is used. In certain sancharas there are chayas of Sindhura also. But Ga is altogether avoided in Hamsamanjari. Compositions in Hamsamanjari are:

Gagari Bharana Nahi Det – Trital (Madhya) – J. D. Patki.

Aj Aye Nandaka Lala – Ek Tal (Madhya) – J. D. Patki.

Hindustani ragas Sindhura and Gorakh Kalyan resemble Hamsamanjari.

Sindhura – Ga is used. (See Sindhura).

Gorakh Kalyan – Vadi is Ma. Pa is not used (See Gorakh Kalyan).

Karnatak

There is no Karnatak raga called Hamsamanjari nor one that resembles Hamsamanjari. Svara group स - रि म प ध सं नि़ऽऽ ध प in Hamsamanjari sounds like a similar group of svaras in the Karnatak raga Durbar. (See Durbar).

HAMSANARAYANI (Marwa That)

Hindustani

There are two types of Hamsanarayani. One type belongs

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to Marwa That (Gamanashrama), and the other to Poorvi That (Kamavardhini).

Hamsanarayani of Marwa That (Gamanashrama) is an Audava-Sampoorna raga. Dh and Ni are omitted in aroha. Aroha and avaroha of this type are :

स रि् ग मं - प - सं - सं - रि्ं - नि - प ध - मं ग - रि् स

Svaras used are Komal Ri, Tivra Ga, Prati Ma, Tivra Dh and Tivra Ni. Vakra sanchara रि्ं नि प ध मं ग in avaroha gives an individuality to this raga. This is an evening raga. This type is not popular. This type of Hamsanarayani has some resemblance to Poorva Kalyan.

Poorva Kalyan – In aroha Dh and Ni are used. In avaroha there is no vakra sanchara. (See Poorva–Kalyan).

Karnatak

Karnatak raga Hamsanarayani does not resemble the Hindustani Hamsanarayani of Marwa That. It resembles the Hindustani Hamsanarayani of Poorvi That. (See Hamsanarayani Poorvi That).

Karnatak raga Poorvakalyani has some resemblance to Hamsanarayani of Marwa That. In Poorvi Kalyani Dh is used in aroha in vakra sanchara. प ध प सं. (See Poorvi Kalyani).

HAMSANARAYANI (Poorvi That)

Hindustani

Hamsanarayani belonging to Poorvi That (Kamavardhini) is a Shadava–Shadava raga. Dh is not used. Aroha and avaroha of this raga are,

स - नि़ रि् ग मं - प सं - नि सं - नि रि्ं - नि प - मं ग - रि् ग - रि् स

Svaras used are Komal Ri, Tivra Ga. Prati Ma and Tivra Ni. Vadi is Sa and Samvadi Pa. This raga is a dignified raga (Gambhira). This is an evening raga and can be sung till midnight. A composition in Hamsanarayani of Poorvi That is :

Bhaja Mana Narayana-Trital (Madhya).

One type of Maligowra (Type IV) resembles this raga.

Maligowra (Type IV)—Uses Ni in aroha. (See Maligowra.)

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Karnatak

Karnatak raga Hamasanarayani is a janya of the 51st Melakarta Kamavardhini (ra, gu, mi, dha, nu) which corresponds to Hindustani Poorvi That. It is also very much allied to Hamsanarayani of North. Jati of this raga is Audava-Shadava. Dh and Ni are dropped in aroha. In avaroha Dh is dropped. Aroha and avaroha of Hamsanarayani are :

स रि$_1$ ग$_3$ म$_2$ प सं—सं नि$_3$ प म$_2$ ग$_3$ रि$_1$ स

Svaras used are Suddha Ri, Antara Ga, Prati Ma and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स रि ग मं प सं—सं नि प मं ग रि स

From the above aroha and avaroha it will be seen that Hamsanarayani of South resembles Hamsanarayani of Poorvi That of Hindustani.

Hamsanarayani is not a popular raga. The following composition in this raga is available :

Brova Neeku (Telugu)—Adi Tala—Tiruvottiyur Tyagaraja. Karnatak raga Mandari resembles Hamsanarayani.

Mandari—Ni is used in aroha. (See Mandari).

HAMSANATINI

Hindustani

There is no Hindustani raga called Hamsanatini. In the raga Hamsanatini there is chaya of Anand Bhairav of Hindustani in the svara groups, म प सं and प म ग रि - रि स (See Ananda Bhairav).

Karnatak

Hamsanatini is an unfamiliar raga. It is a janya of the 18th Melakarta, Hatakambari (ra, gu, ma, dhu, nu). Its jati is Chatusvari–Audava. In aroha only four svaras are used. Ri, Dh and Ni are not used. In avaroha Ni and Dh are not used. Aroha and avaroha of Hamsanatini are :

स ग$_3$ म$_1$ प सं - सं प म$_1$ ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, and Suddha Ma. According to to Hindustani notation they are :

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स ग म प सं—सं प म ग रि् स

This is a difficult raga. It requires great skill to create ranjakatva with only four svaras in aroha and five in avaroha. A composition in Hamsanatini is:

Vandeham Sada (Sanskrit)—Adi Tala—Jayachamaraja Wadiyar.

HAMSASHREE

Hindustani

Hamsashree is an unfamiliar raga belonging to Khamaj That (Harikamboji). Its jati is Audava-Audava. Ri and Dh are not used. Aroha and avaroha of Hamsashree are:

प़ नि़ स - ग म गऽ स - ग म प निऽ सं - सं - नि्ऽ म प - ग म ग - प ग म गऽ स - नि़् प - म़ प़ - नि़ऽ स

Svaras used are Tivra Ga, Suddha Ma, and both Komal and Tivra Ni. Pakad or Gunjan svara groups are :—प़ नि़ स - ग - म ग - पऽ ग - म ग म गऽ स नि़् प - म़ प़ नि़ऽ स. Vadi is Pa and Samvadi Sa. Sangati पऽ ग is very prominent. Ma is thereby kept weak or durbal. Raga vistara (raga elaboration) should be more in mandra sthayi. This gives the raga gambhirata or dignity and also gives it a diagnostic feature to distinguish it from raga Tilang which resembles Hamashree closely. It requires great skill to sing Hamsashree without straying away into Tilang.

In Hamsashree there are angas of Bihag and Sarang. These should be brought out so that chances of getting confused into Tilang are eliminated. Angas of Bihag and Sarang are as under:

Bihag anga—प नि़ - प़ नि़ स - गऽ स - ग म गऽ स—प गऽ - म गऽ - स म ग पऽ - म ग म गऽऽ स—ग म प निऽ सं

Saranga anga—नि् प - म प निऽ सं - सं नि्ऽ प - प म प नि् प - प म नि् प - नि सं नि्ऽ म प - म प निऽ सं

While singing the above svara groups one should think of ragas Bihag and Sarang to bring out the angas properly and blend them skilfully.

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Hamsashree is sung during the second prahara of night (9 p.m. to midnight). Compositions in Hamsashree are :

Aye Ghar Nanda Lal—Ek Tal (Madhya)—J. D. Patki.

Kaliyan Sangakarata—Trital (Madhya)—J. D. Patki.

Allied Hindustani raga is Tilang.

Tilang—Bihag and Sarang angas are not kept prominent. (See Tilang).

Karnatak

There is no Karnatak raga called Hamsashree. Gambhiranata or Suddha Nata has some resemblance to to Hamashree. But in Gambhiranata only Kakali Ni (Tivra Ni) is used. Aroha and avaroha of Gambhiranata are :

स ग म प नि सं - सं नि प म ग स.

HAMSAVINODINI

Hindustani

There is no Hindustani raga called Hamsavinodini. An unfamiliar Hindustani raga called Kaushikadhvani belonging to Bilaval That and Rageshree which belongs to Khamaj That resemble Hamsavinodini which is a newly introduced raga in the South. Kaushikadhvani has the following aroha and avaroha.

स ग म ध नि सं - सं नि ध म ग स

In Rageshree Ri is used in both aroha and avaroha. In avaroha Komal Ni is also used (See Rageshree).

Another Hindustani raga which resembles Hamsavinodini is Durga of Khamaj That (Madhuradhvani). Ni is Komal. Aroha and avaroha of Madhuradhvani are :

स ग म ध नि् सं - सं नि् ध म ग स.

(See Durga Khamaj That)

Aroha and avaroha of Hamsavinodini are :

स रि ग म ध नि सं—सं नि ध म ग रि स.

This is a pleasant raga and can be introduced into Hindustani Sangeet under ragas of Bilaval That.

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Karnatak

Hamsavinodini is a janya of the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Hindustani Bilaval That. Its jati is Shadava-Shadava. Pa is not used. Aroha and avaroha of Hamsavinodini are :

स रि$_2$ ग$_3$ म$_1$ ध$_2$ नि$_3$ सं—सं नि$_3$ ध$_2$ म$_1$ ग$_3$ रि$_2$ स

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स रि ग म ध नि सं—सं नि ध म ग रि स

Hamsavinodini is mentioned in books on Karnatak music. Compositions mentioned below in this raga are new.

Sarasvatim Bhagavatim (Sanskrit)—Khanda Jati
Jhampa Tala—Jayachamaraja Wadiyar.

Guruni Smarimpumo (Telugu)—Adi Tala.
—Balamurali Krishna.

Karnatak raga Ravichandrika resembles Hamsavinodini, Ravichandrika – Kaisiki Ni is used. There is a vakra sanchara : ध नि् ध सं (See Ravichandrika).

HANUMATODI

Hindustani

There is no Hindustani raga called Hanumatodi. Svaras of Bhairavi that correspond to those of Hanumatodi, 8th Melakarta of Karnatak System. Aroha and avaroha of Bhairavi That are :

स रि् ग् म प ध् नि् सं—सं नि् ध् प म ग् रि स

All svaras are Komal svaras (See Bhairavi).

Karnatak

Hanumatodi, the eighth Melakarta (ra, gi, ma, dha, ni) corresponds to Hindustani Bhairavi That. According to Dikshitar School this Melakarta is called Janatodi. Hanumatodi is actually the present day Todi of South. Prefix 'Hanuma' is to enable to find out the number of the Melakarta according to

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Katapayadi Sankhya scheme. Aroha and avaroha of Hanumatodi are:

स रि$_1$ ग$_2$ म$_1$ प ध$_1$ नि$_2$ सं—सं नि$_2$ ध$_1$ प म$_1$ ग$_2$ रि$_1$ स

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Suddha Dh, and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are:

स रि् ग् म प ध् नि् सं—सं नि् ध् प म ग् रि् स.

(For a full description of the raga see Todi).

HARIDASAPRIYA

Hindustani

There is no Hindustani raga called Haridasapriya. Haridasapriya sounds like Hamsakankini of Hindustani. Hamsakankini has the following aroha and avaroha:

ऩि स ग - म प - ग - म प नि सं—नि सं - नि् ध प - प नि् ध - प ध - म ग - म प - ग् - रि स - ऩि स

In Hamsakankini both Komal and Tivra Ga and Ni are used. (See Hamsakankini).

Karnatak

Haridasapriya is a raga which has been composed by P. Sambamoorthy. This is a bhashanga raga in which svaras in aroha consist of those used in Harikamboji and in avaroha those of Kharaharapriya. The name Haridasapriya is suggestive ofthe fusion of the two important Melakartas in this raga. Its jâti is Audava-Sampoorna. In aroha Ri and Dh are not used. Aroha and avaroha of Haridasapriya are:

स प म$_1$ ग$_3$ म$_1$ प नि$_2$ सं—सं नि$_2$ ध$_2$ नि$_2$ प म$_1$ ग$_2$ रि$_2$ स

Svaras used are Chatusruti Ri, both Sadharana and Antara Ga, Suddha Ma, Chatusruti Dh, and Kaisiki Ni. In aroha Antara Ga and in avaroha Sadharana Ga are used. According to Hindustani notation, aroha and avaroha are:

स प अ ग म प नि् सं—सं नि् ध नि् प म ग् रि स.

There are vakra sancharas in both aroha and avaroha. A composition in Haridasapriya is:

Ramachandra Nannu (Telugu)—Adi Tala

—P. Sambamoorthy.

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HARIKAMBOJI

Hindustani

There is no Hindustani raga called Harikamboji. Hindustani Khamaj That corresponds to Karnatak Melakarta Harikamboji (See Khamaj).

Karnatak

Harikamboji is the 28th Melakarta (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. According to Dikshitar School this Melakarta is called Harikedaragaula. Harikamboji is not only an important raga itself but is a very important Melakarta as it has a large number of janya ragas which are very popular. Harikamboji is a Sampoorna-Sampoorna raga. Its aroha and avaroha are:

स रि$_2$ ग$_3$ म$_1$ प ध$_2$ नि$_2$ सं—सं नि$_2$ ध$_2$ प म$_1$ ग$_3$ रि$_2$ स

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, aroha and avaroha are:

स रि ग म प ध नि् सं—स नि् ध प म ग रि स

Svara Ni with andolan and elongation gives charm to this raga. The following svara groups are frequently used and are characteristic of Harikamboji:

सं रिं सं नि् ध नि्SS—म प ध नि्SS—रिं सं नि् ध नि्ऽ

The following compositions in this raga are very popular:

Rama Nannu Brovara (Telugu) —Rupaka Tala,
—Tyagaraja.

Dinamani Vamsha Tilaka (Telugu)—Adi Tala—Tyagaraja.

Saketa Nagara Natha (Telugu)—Rupaka Tala,
—Mysore Sadashiva Rao.

Karnatak raga Khamas resembles Harikamboji. Care has to be taken not to get confused and stray into Khamas raga.

Khamas—In aroha Ri is omitted, Kakali Ni is also touched in aroha (See Khamas).

HARKAUNS

Hindustani

Harikauns is an unfamiliar raga. It is a pleasing raga but a

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difficult one. Its jati is Audava-Audava. Ri and Pa are omitted completely. Aroha and avaroha are :

स ग् मं ध नि् सं—सं नि् ध मं ग् स

Svaras used are Komal Ga, Tivra Ma, Tivra Dh and Komal Ni. A composition in this raga is :

Ye Piya Balama – Jhaptal

Karnatak

There is no Karnatak raga called Harikauns. Two Karnatak ragas Ranjani and Jeevantini have some resemblance to Hindustani Harikauns.

Karnatak raga Ranjani is derived from the 59th Melakarta Dharmavati. Its aroha and avaroha according to Hindustani notation are :

स रि ग् मं ध सं—सं नि ध मं ग् स

Avaroha of Harikauns and Ranjani of South are similar. But in aroha Harikauns drops Ri and Pa while Ranjani omits Pa and Ni.

Jeevantini is a janya of the 48th Melakarta Divyamani. Aroha and avaroha of Jeevantini according to Hindustani notation are :

स मं प नि् नि सं—सं नि प मं ग् स

In Jeevantini Dh is not used and in Harikauns Pa (See Jeevantini).

HARIKEDARAGAULA

Hindustani

There is no Hindustani raga called Harikedaragaula. Raga Des or Desh resembles Karnatak raga Kedaragaula which is the present day name for Harikedaragaula.

Karnatak

Harikedaragaula is the old name for the 28th Melakarta Harikamboji. Janya raga Harikedaragaula corresponds to the present day Kedaragaula. (See Kedaragaula).

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HARINARAYANI

Hindustani

There is no Hindustani raga called Harinarayani nor one which corresponds to Karnatak Harinarayani. Inverted form of one type of Shahana Kanada sounds like Harinarayani. Aroha and avaroha of Shahana Kanada are :

स रि ग् म प नि् सं -- सं नि् ध प म प ग् रि स

Karnatak

Harinarayani belongs to the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Hindustani Kafi That. Its jati is Sampoorna-Shadava. In avaroha Dh is not used. There is a vakra sanchara in aroha. Aroha and avaroha of Harinarayani are :

स रि$_2$ ग$_2$ म$_1$ प म$_1$ ध$_2$ नि$_2$ सं — सं नि$_2$ प म$_1$ ग$_2$ रि$_2$ स

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation they are :

स रि ग् म प म ध नि् सं — सं नि् प म ग् रि स

This is a beautiful raga. A composition in this raga is :

Devi Shri Mahalakshmi—Rupaka Tala,
—Muthiah Bhagavathar

HATAKAMBARI

Hindustani

There is no Hindustani raga called Hatakambari nor one which resembles this Karnatak Melakarta raga.

Karnatak

Hatakambari is the 18th Melakarta (ra, gu, ma, dhu, nu). According to Dikshitar school this Melakarta is called Jayasuddha Malavi or Suddha Malavi. Aroha and avaroha of Hatakambari are :

स रि$_1$ ग$_3$ म$_1$ प ध$_3$ नि$_3$ सं — सं नि$_3$ ध$_3$ प म$_1$ ग$_3$ रि$_1$ स

Svaras used are Suddha Ri, Antara Ga, Suddha Ma. Shatsruti Dh and Kakali Ni.

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According to Hindustani notation, the aroha and avaroha are:

स रि् ग म प नि् नि सं—सं नि नि् प म ग रि् स

(In the above Komal Ni represents Shatsruti Dh of Karnatak system).

Hatakambari is not a popular raga. Compositions in this raga are:

Alagada (Tamil)—Adi Tala— Kotiswara Iyer.

Rakshatumam Shri Lakshmipati (Sanskrit)—Trisra Triputa Tala —Balamurali Krishna.

HEJJAJI or HEJJUJJI

Hindustani

There is no Hindustani raga called Hejjaji, nor one which resembles this Karnatak raga. There is a Hindustani raga called Hijaj but it has no resemblance to Karnatak raga Hejjaji.

Karnatak

Hejjaji or Hejjujji is a janya of the 13th Melakarta Gayakapriya (ra, gu, ma, dha, na). Its jati is Shadava-Sampoorna. Ni is omitted in aroha. Aroha and avaroha of Hejjujji are:

स रि$_1$ ग$_3$ म$_1$ प ध$_1$ सं — सं नि$_1$ ध$_1$ प म$_1$ ग$_3$ रि$_1$ स

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh, and Suddha Ni. According to Hindustani notation the aroha and avaroha are,

स रि् ग म प ध् सं — सं ध ध् प म ग रि् स

(In the above Tivra Dh (ध) represents Suddha Ni of Karnatak system).

Hejjujji is not a popular raga at the present day. Some of the compositions of Tallapakam composers of Tirupati were set in raga Hejjujji.

HEMAKALYAN

Hindustani

Hemakalyan belongs to Bilaval That (Dheerasankara-

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bharana). Its jati is Audava-Shadava. Ri and Ni are omitted in aroha. In avaroha Ni is not used. Aroha and avaroha of Hemakalyan are:

स - म ग प - ध प सं — सं - ध प - ग म ध प - ग म प - ग म री - स - प़ ध़ प़ ऽ - स

All svaras are Suddha svaras of Hindustani sangeet. Pakad or diagnostic svara groups are:

स - प़ ध़ प़ स - स - रि स - म ग प - ध प - ग म रि स

Vadi is Pa and Samvadi Sa. Some suggest the reverse arrangement. This raga is sung in the second prahara of night. In this raga certain sancharas of Suddha Kalyan, Kamod, Maluha Kedar etc. are found. Suddha Kalyan— प़ ध़ प़ स ऽ. Kamod: ग म प-ग म रि स, Maluha Kedar:—प़ ध़ प़ स - ग म प-ग म रि स Sanchara of this raga is very pleasing in mandra saptak.

Sometimes this raga is also called Hem or Khem. Compositions in Hemkalyan are:

Savana Ayori yaha Mo— Ek Tal (Vilambit)

Jhulana Jhulata Shyama— Trital (Madhya)— J.D. Patki.

Hindustani ragas Suddha Kalyan, Kamod and Maluha Kedar are allied to Hemakalyan.

Suddha Kalyan: Sangatis प रि and प ग are prominent. Tivra Ma is used. (See Suddha Kalyan).

Kamod: Commencement (उठाव) of the raga is with म रि प. Tivra Ma is also slightly used. (See Kamod).

Maluha Kedar: Halt on Ma is prominent. Ni is used (See Maluha Kedar).

Karnatak

There is no Karnatak raga called Hemakalyan. Raga Begada which is a janya of the 29th. Melakarta Dheerasankarabharana (Bilaval That) resembles Hemakalyan. In Begada Ni is used in both aroha and avaroha. But Ni is also omitted in many sancharas. It is possible to omit Ni in Begada and get a raga which will resemble Hemakalyan. Aroha and avaroha of Begada are:

स रि ग म प ध निऽध प सं — सं निऽध प मऽग रि स

By omitting Ni Karnatak Begada will become:

स ग म प - ध प - सं - सं ध प - मऽ ग रि स

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HEMAMBARI

Hindustani

There is no Hindustani raga called Hemambari. It is an interesting raga and deserves to be introduced into Hindustani sangeet. There are chayas of Madhuvanti.

Karnatak

Hemambari is a janya of the 58th Melakarta Hemavati (ri, gi, mi, dhi, ni). Its jati is Sampoorna-Audava. Ni and Dh are omitted in avaroha. Aroha and avaroha of Hemambari are:

स रि$_2$ ग$_2$ म$_2$ प ध$_2$ नि$_2$ सं - सं प म$_2$ ग$_2$ रि$_2$ स

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation aroha and avaroha are:

स रि ग् मं प ध नि् सं — सं प मं ग् रि स

Hemambari is not a popular raga. The following composition is sometimes heard,

Himagiri Kumari (Sanskrit)— Adi Tala

— Muttuswamy Dikshitar.

HEMANT

Hindustani

Hemant is being heard during recent years and is pleasing. It is an innovation of Ustad Allauddin Khan of Maihar. It belongs to Bilaval That. (Dheerasankarabharana). Its jati is Audava-Sampoorna. In aroha Ri and Pa are not used. Aroha and avaroha of Hemant are:

नि़ स - ध़ऽनि़ - स ग - ग मऽ - म ध - नि सं - सं नि ध प - मऽ - ग म रि स

Svaras used are all Suddha svaras of Hindustani sangeet. Aroha of Hemant consists of Rageshree ang and avaroha sounds like Hemakalyan with addition of Tivra Ni (See Rageshree and Hemakalyan).

Pakad or Gunjan svara groups consist of: म ध नि सं ऽ - सं ऽ नि ध प मऽ. Halt on Ma sounds beautiful. This is a night raga. This raga has not yet found favour with vocalists.

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Hindustani ragas Malgunji and Rageshree resemble Hemant.

Malgunji—Uses both Komal and Tivra Ga and both Komal and Tivra Ni (See Malgunji).

Rageshree—Pa is not used (See Rageshree).

Karnatak

There is no Karnatak raga called Hemant. There is a type of Karnatak Kanada belonging to Melakarta Dheerasankarabharana which is different from the popular type belonging to Melakarta Kharaharapriya (Kafi That), and it is also different from Kannada which belongs to Dheerasankarabharana Melakarta. This type of Kanada which belongs to Dheerasankarabharana Melakarta resembles Hindustani Hemant. Aroha and avaroha of Karnatak Kanada of Melakarta Dheerasankarabharana are :

स ग म ध नि सं — सं ध प म ग म रि स.

In this type of Kanada Ni is not used in avaroha. In Hemant Ni is used in avaroha also. A popular Karnatak raga which has some resemblance to Hemant is Kannada. Aroha and avaroha are :

स रि ग म प म ध नि सं — सं ध प म प ग म रि स.

Ri is used in aroha. Ni is not used in avaroha.

(See Kannada).

HEMAVATI

Hindustani

Karnatak raga Hemavati is becoming popular among instrumentalists (Sitarists and Sarodists) of northen India. Its jati is Shadava-Sampoorna. In aroha Ri is not used. Some use Ri slightly and give the raga a Sampoorna-Sampoorna appearance. Aroha and avaroha of Hemavati are :—

स - ग् *or* स रि ग् - मं - प ध - मं प - नि् ध - सं—सं ग् रिं सं - नि् सं नि् प ध - प - मं ग़ऽ - मं ग् रिऽस.

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Svaras used are Tivra Ri, Komal Ga, Prati Ma, Tivra Dh and Komal Ni. Occasionally Tivra Ni is also touched. Pakad or diagnostic svara groups are :—

म ग् रिऽस - मऽ - नि् ध प.

This raga has chayas of Mooltani and Madhuvanti. But use of Komal Ni dispels them. Halt on Prati Ma and andolan on Ga are characteristic of this raga. The vakra sancharas in both aroha and avaroha are introduced in Hindustani raga Hemavati to give ranjakatva of a kind.

This is not a popular raga yet among vocalists. Compositions in Hemavati are :

Piya Ghar Nahi Aye—Tilvada (Vilambit).

Kahe Mana karu Sakhi—Trital (Drut).

Karnatak

Hemavati is the 58th Melakarta (ri, gi, mi, dhi, ni). According to Dikshitar school this Melakarta is called Deshi Simharava.

Aroha and avaroha of this Sampoorna-Sampoorna raga are:

स रि$_2$ ग$_2$ म$_2$ प ध$_2$ नि$_2$ सं - सं नि$_2$ ध$_2$ प म$_2$ ग$_2$ रि$_2$ स

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Chutusruti Dh and Kaisiki Ni. According to Hindustani notation aroha and avaroha are :

स रि ग् मं प ध नि् सं — सं नि् ध प मं ग् रि स.

Hemavati is not a popular raga even in the South. The following compositions in this raga are available.

Palimpave yannanu (Telugu)-Adi Tala—Veena Kuppa Iyer.

Tarunamide Nammayabhava (Telugu)-Adi Tala—

Balamurali Krishna.

HEVITRI

Hindustani

Hevitri is a recent introduction into Hindustani sangeet. It can be put under the Karnatak Melakarta, Chakravaka. Its jati is Audava-Sampoorna. Svaras Ga and Ni are not used in aroha. Aroha and avaroha of Hevitri are :—

स रि् म प ध सं — सं नि् ध प - म ग रि् ग (म) - रि्ऽस.

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Svaras used are Komal Ri, Tivra Ga, Suddha Ma, Tivra Dh and Komal Ni. This raga has a chaya of Ahir Bhairav in it. Svara group रि ग (म) रि ऽस is very pleasing. A composition in this raga is:—

Jadu Kari Gaya – Trital (Madhya).

Karnatak

There is no Karnatak raga called Hevitri. There is a raga Kalavati which is a janya of the 16th Melakarta Chakravaka in which the aroha resembles Hevitri of North. In avaroha of Kalavati Ni is not used. Kalavati is an Audava-Shadava raga having the following aroha and avaroha :–

स रि म प ध सं — सं ध प म ग स रि स

(See Kalavati)

HIJAJ OR HIJAJ BHAIRAV

Hindustani

The name suggests Mohammedan association. The composer might have been a Mohammedan.

Strictly speaking Hijaj should come under the Karnatak Melakarta Vakulabharana. As there is no corresponding Hindustani That, Hijaj is put under Bhairav That (Mayamálavagaula). Its jati is Shadava-Sampoorna. In aroha Ri is omitted. Aroha and avaroha of Hijaj or Hijaj Bhairav are :

स म - ग म - प ध् प - प ध् नि् सं *or* स म - ग म - प ध् नि् सं —

सं ध् नि् ध् प - ग म - रि् ग म - प म ग - म रि् स

Svaras used are Komal Ri, Tivra Ga, Suddha Ma, Komal Dh, and Komal Ni. Vadi is Ma and Samvadi Sa. This raga sounds like a combination of Bhairav in poorvanga and Bhairavi in uttaranga. It is a dignified raga. Vishranti svaras (halting svaras) are Sa, Ri, Ma, and Pa. This is a pleasing raga. But it is not very popular. It is a morning raga. Compositions in Hijaj are :

Chadiye Mulak Sultan—Ektal—(Vilambit)

Maruta Mohan Aj Siddha karo—Jhaptal (Madhya)

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Vasanta Mukhari which is becoming popular in Hindustani resembles Hijaj Bhairav very closely. Aroha and avaroha of Vasant Mukhari are :

स ग - रि ग म पऽ – ध् नि् सं – सं ध् प - नि् ध् प - म ग - म रि् स

(See Vasant Mukhari)

Karnatak

There is no Karnatak raga called Hijaj. There is a raga called Hejjaji whose name sounds like Hijaj but is an entirely different raga (See Hejjaji). Karnatak raga Vasant Mukhari which is desirved from the 14th Melakarta Vakulabharana resembles Hindustani Hijaj very closely.

Aroha and avaroha of Vasant Mukhari are according Hindustani notation :—

स रि् ग म प ध् नि् सं *or* स म ग म प ध् नि् सं – सं नि् ध् प म ग रि् स

(See Vasant Mukhari)

HINDOL

Hindustani

Hindol belongs to Kalyan That (Mechakalyani). Its jati is Audava-Audava. Ri and Pa are omitted in both aroha and avaroha. Aroha and avaroha of Hindol are :

स ग, मं ध - नि - मं ध - सं — सं - नि ध - मं ग - मं ग - मं ग - स

Svaras used are Tivra Ga, Prati Ma, Tivra Dh, and Tivra Ni. Pakad or Gunjan Svara groups are :

ध ; ध - नि धं मं - सं - ध मं ग - मं ग - स. Vadi is Dh and Samvadi Ga. This raga has gambhirya in it (dignified).

Sangati सं ध is used frequently. Svara group मं ग is repeated twice or thrice in succession as मं ग - मं ग - मं ग स. Ni should not be elongated, otherwise it will sound like Sohani. In this raga, gamakas play an important part. Hence it is suited for instrumentalists. This is an uttaranga raga and should be sung with emphasis. Vishranti sthanas or halting svaras are Ga, Dh and Sa. Ni in aroha is taken in a vakra sanchara नि मं ध सं. This is peculiar to Hindol. Hindol is a popular raga and is sung after midnight. Compositions in this raga are :

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Barana Baranake Phula—Trital (Madhya).

Kantha Bharanakar—Jhap Tal (Madhya)

Svaroop of raga Hindol was that of the present day Malakosh. But when the transformation took place giving it the present svaroop is not known. It is interesting to note that the Karnatak raga, Hindola whose name sounds very much like Hindustani Hindol has even to day the svaroop of Hindustani raga Malakosh.

Hindustani Sohani has some resemblance to Hindol.

Sohani—Ni is used straight as म॑ ध नि सं. Ni is also kept elongated. Ri is used (See Sohani).

Karnatak

There is no raga called merely Hindol. There is a popular raga called Hindola which resembles Malakosh of North. Karnatak Sunadavinodini resembles Hindol. Its aroha and avaroha are :

स ग म॑ ध नि सं - सं नि ध म॑ ग स

(See Sunadavinodini).

If Ri is omitted both in aroha and avaroha of Hamsanandi, then it will resemble raga Hindol of North. Hamsanandi has the following aroha and avaroha :

स रि ग म॑ ध नि सं.– सं नि ध म॑ ग रि स

As it stands Hamsanandi resembles Hindustani Sohani (See Hamsanandi).

HINDOLA

Hindustani

There is no Hindustani raga called Hindola. There are ragas called Hindol and Hindoli which have no resmblance to Hindola of South (See Hindol and Hindoli). Hindustani Malkosh resembles Karnatak Hindola. Malkosh has the following aroha and avaroha :–

स ग् म ध् नि् सं — सं नि् ध् म ग् स

(See Malakosh or Malakauns)

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Karnatak

Hindola is derived from the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Hindustani Asavari That. Its jati is Audava-Audava. Ri and Pa are omitted in both aroha and avaroha. Aroha and avaroha of Hindola are:

स म$_1$ ग$_2$ म$_1$ ध$_1$ नि$_2$ सं — सं नि$_2$ ध$_1$ म$_1$ ग$_2$ स

Svaras used are Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation, the aroha and avaroha are:

स म ग् म ध् नि् सं — सं नि् ध् म ग् स

In aroha there is a vakra sanchara of Ma as स म ग् म. But this is not always adhered to. Prayoga स ग् म in a straightway is very common.

Hindola is a very popular raga today although is was not very commonly known about forty years ago. There are numerous compositions today in this raga. The following compositions are well known:

Samaja Vara Gamana (Sanskrit)—Adi Tala—Tyagaraja.

Neerajakshi Kamakshi (Sanskrit)—Rupaka Tala —Muttuswamy Dikshitar.

Sarasvati (Sanskrit)—Mysore Vasudevachar.

Although the generally accepted svaroop of Hindola is as shown above, there is one kriti of Shri Tyagaraja—Manasulani Marmamu in Adi Tala—which is sung with the use of Chatusruti Dh (ध). Excepting this solitary kriti there is no other composition in this type of Hindola. Aroha and avaroha of this type of Hindola are:

स ग$_2$ म$_1$ ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ म$_1$ ग$_2$ स.

According to Hindustani notation they are:

स ग् म ध नि् सं — सं नि् ध म ग् स.

This sounds like Hindustani Durga (of Khamaj That) also called Madhuradwani but in this type Ga is Tivra (See Durga of Khamaj That).

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HINDOL BAHAR

Hindustani

This is a 'jod' or 'samyukta' raga formed by combining two ragas Hindol and Bahar. There are two types of Hindol Bahar.

Type I

In this type aroha consists of Hindol anga and Bahar anga is introduced in avaroha only. Jati of this type is Chatusvari–Sampoorna. In aroha Ri, Pa and Ni are omitted. Aroha and avaroha of Hindol Bahar are :—

स ग मं ध सं — नि सं - रीं सं - नि् ध नि् प - म ग् - म रि स

Svaras used are Tivra Ri, both Komal and Tivra Ga, both Komal and Tivra Ma, Tivra Dh, and both Komal and Tivra Ni. Compositions in this type are :

Madhu Vana Me Bhir Pari—Trital (Madhya).

Peer Ban Bagh—Ektal (Drut).

Type II

In this type of Hindol, Bahar angas of Hindol and Bahar ragas are found in both aroha and avaroha. Hindol anga is found in poorvanga and Bahar anga in uttaranga. Jati of this type is Shadhava–Sampoorna. Ri is not used in aroha. Aroha and avaroha of this type are :—

स ग मं ग - म प ग् म - नि् ध सं - रिं सं नि् प म प ग् म –

नि ध मं ग - मं ग स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, both Komal and Tivra Ma, Tivra Dh, and both Komal and Tivra Ni. Pakad or Ganjan svara groups are :—

म नि ध - ध नि् सं नि् प - मं ग मं ग स

Vadi is Dh and Samvadi is Ga. Hindol Bahar is a difficult raga and requires great mastery to be rendered properly. A composition in this type of Hindol Bahar is :

Ye Ho Lala jhooliye–Ektal (Vilambit).

Karnatak

There is no Karnatak raga called Hindol Bahar nor one which resembles it.

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HINDOLA DESHIKA

Hindustani

There is no Hindustani raga called Hindola Deshika. There is no Hindustani raga which resembles this Karnatak raga.

In Hindola Deshika chayas of Kafi and Bhairav are found. Kafi – ग् म प ध नि् सं. Bhairav स म रि् - रि् स

Karnatak

Hindola Deshika is a rare raga. It is a janya of the 10th Melakarta Natakapriya (ra, gi, ma, dhi, ni). Its jati is Sampoorna-Sampoorna, with vakra sancharas in both aroha and avaroha us under :—

स म$_1$ रि$_1$ ग$_2$ म$_1$ प ध$_2$ नि$_2$ सं — सं प नि$_2$ ध$_2$ म$_1$ ग$_2$ रि$_1$ स·

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh, and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :

स म रि् ग् म प ध नि् सं — सं प नि् ध म ग् रि् स

Ga, Ma and Ni are raga chaya svaras. Avoid स रि् ग् म - सं नि् ध प and नि् ध प. Vakra sancharas should be carefully adhered to. A composition in Hindola Deshika is :—

Pahimam Sitaram (Sanskrit) – Adi Tala

—Jayachamaraja Wadiyar.

HINDOLA DURBAR

Hindustani

There is no Hindustani raga called Hindola Durbar. There is no Hindustani raga which resembles Hindola Durbar.

Karnatak

Hindola Durbar is a rare raga. It is a janya of the 32nd Melakarta Ragavardhini (ru, gu, ma, dha, ni). Its jati is Chatusvari–Shadava. In aroha Ri, Dh and Ni are omitted. In avaroha Ga is not used. Aroha and avaroha of Hidola Durbar are :—

स ग$_3$ म$_1$ प सं — सं नि$_2$ ध$_1$ प म$_1$ रि$_3$ स

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Svaras used are Shatsruti Ri, Antara Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :—

स ग म प सं — सं नि् ध् प म ग् स

In the above Komal Ga (ग्) represents Shatsruti Ri of South. A composition in Hindola Durbar is :—

Pahi Mam Shri Parameshwari (Sanskrit)—Rupaka Tala
—Jayachamaraja Wadiyar.

HINDOLA VASANTA

Hindustani

There is no Hindustani raga called Hindola Vasanta. There is a raga called Basanti Hindol which is formed by combining the two popular Hindustani ragas Basant and Hindol. This raga is different in svaroop from Hindola Vasanta of South. Hindola Vasanta has the following aroha and avaroha :

स ग् म प ध् नि् ध् सं — सं नि् ध् प म ध् म ग् स

Hindola Vasanta resembles the following Hindustani ragas:
Pancham Malakosh (also called Sundarkauns) :Pa is not used in aroha. (See Pancham Malakosh).
Koushi Kanada (Asavari That)—Ri used in avaroha
(See Koushi Kanada).

Karnatak

Hindola Vasanta is a janya of the 20th Melakarta Natabhairvi (ri, gi, ma, dha, ni) which corresponds to Hindustani Asavari That. It is a Shadava-Shadava raga with vakra sancharas in both aroha and avaroha. Ri is omitted in this raga. Aroha and avaroha of Hindola Vasanta are :

स $ग_2$ $म_1$ प $ध_1$ $नि_2$ $ध_1$ सं — सं $नि_2$ $ध_1$ प म $ध_1$ $म_1$ $ग_2$ स

Svaras used are Sadharana Ga, Suddha Ma, Suddha Dh, and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :

स ग् म प ध् नि् ध् सं — सं नि् ध् प म ध् म ग् स

In this raga Sadharana Ga, Suddha Ma, and Kaisiki Ni are the raga Chaya svaras. Hindola Vasanta is not a popular raga,

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The following composition in this raga is sometimes heard:

Rara Sita Ramani Manohara (Telugu)—Rupaka Tala
—Tyagaraja.

The following Karnatak ragas are allied to Hindola Vasanta of the above type.

Kanaka Vasanta—Ri is used in avaroha (See Kanaka Vasanta),

Saramati—Ri is used in aroha. Pa is not used in avaroha (See Saramati).

Jayantasena—Pa is not used in aroha (See Jayantasena).

According to Dikshitar school Hindola Vasanta is an Audava-Shadava raga. Ri and Ni are omitted in aroha and Ri is omitted in avaroha. Aroha and avaroha are as under:

स ग$_2$ म$_1$ प ध$_1$ सं—सं नि$_2$ ध$_1$ प ध$_1$ नि$_2$ ध$_1$ म$_1$ ग$_2$ स

According to Hindustani notation the aroha and avaroha are:

स ग् म प ध् सं — सं नि् ध् प ध् नि् ध् म ग् स

A composition in this type of Hindola Vasanta is:

Santha Ramaswaminam (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

HINDOLI or KAUSHIKADHVANI, भिन्न जड़ज,

Hindustani

This rare raga belongs to Bilaval that (Dheerasankara bharana). Its jati is Audava-Audava. Ri and Pa are omitted in this raga. Aroha and avaroha of Hindoli are:

स ग म ध नि सं — सं नि ध म ग स

Svaras used are all Suddha svaras of Hindustani sangeet. Pakad or diagnostic svara groups are:

नि़ स - ध़ नि़ - स म - ग म ध नि सं.

Vadi is Ma, Samvadi Sa. Raga Hindoli is obtained by using Suddha Ma in place of prati Ma in the raga Hindol. In Hindol the vakra sanchara. नि मं ध सं gives it a special svaroop. Raga vistara (elaboration) of Hindoli is mostly in madhya and tara saptaks. The meends (Curve slides) म ध and ग स are beautiful in this raga. Some of the svara groups which are frequently used are:

म ध नि सं - नि ध म ग म - ध म ग म ग स - नि़ स - ध़ नि़ स ग म etc.

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Compositions in raga Hindoli are :

Koyaliya Kuka—Ek Tal (Vilambit).

Mana Mana More—Tri Tal (Madhya).

The following Hindustani ragas resemble Hindoli.

Bhinnashadja—Ma is not prominent. Otherwise there is no difference between this raga and Hindoli.

(See Bhinnashadja).

Madhuradhvani (Durga of Khamaj That)—It uses only Komal Ni in both aroha and avaroha.

(See Durga of Khamaj That).

Karnatak

There is no Karnatak raga called Hindoli. There is a raga called Hindola which corresponds to Hindustani Malakosh or Malakauns. One type of Hindola uses Chatusruti Dh and has the following aroha and avaroha.

स ग् म ध नि् सं - सं नि् ध म ग् स

This type Hindola of South has some resemblance to Hindoli. But in Hindoli Ga and Ni are also Tivra.

If Ri is eliminated in the two Karnatak ragas Lalita and Vasanta then ragas resembling Hindoli are obtained.

(See Lalita and Vasanta).

HINDUSTANI KAPI

Hindustani

Karnatak raga called Hindustani Kapi (there is also a raga called Karnatak Kapi), is a mixture of the Hindustani ragas Kafi Sindhura and Piloo.

Karnatak

Kafi of North, mixed with Sindhura and Piloo has found its way to the South and is sung under the name of Hindustani Kapi, to distinguish it from the orthodox Kapi of South called Karnatak Kapi.

Hindustani Kapi is a bhashanga raga in which two varieties of Ga, Dh and Ni are used in avaroha. Aroha and avaroha of Hindustani Kapi are :

स रि$_2$ म$_1$ प नि$_3$ सं - सं नि$_2$ ध$_2$ नि$_2$ प म ग$_3$ म$_1$ ध$_1$ प ग$_2$ रि$_2$ स नि$_3$ स.

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Svaras used are Chatusruti Ri, both Sadharana and Chatusruti Dh and both Kaisiki and Kakali Ni. According to Hindustani notation, the aroha and avaroha are :

स रि म प नि सं - सं नि् ध नि् प म ग म ध् प ग् रि स नि् स.

Hindustani Kapi is a very popular and pleasing raga. Its Rasa is Shringara. Hence it is suited for singing light songs and avalis. High class kritis are also sung in this raga. The following compositions are very popular in this raga :

Inta Soukhyamani Ne (Telugu)—Adi Tala—Tyagaraja

Sarasamu lade (Telugu)—Adi Tala (Javali)

—Ramnad Sreenivasa Iyengar.

In the orthodox Karnatak Kapi svaras other than those of the 22nd Melakarta, Kharaharapriya to which it belongs are not permissible (See Karnatak Kapi).

HOMASHIKHA

Hindustani

This unfamilar raga belongs to Khamaj That (Harikamboji). Its jati is Audava-Audava. Ri and Ma are omitted in this raga. Aroha and avaroha of Homashikha are:

स ग - प ध - नि सं —सं नि् - ध प ग ग् - स

Svaras used are both Komal and Tivra Ga, Tivra Dh, and both Komal and Tivra Ni. Pakad or Gunjan svara groups are, ग प - ग् स ध नि ग. Vadi is Komal Ga, and Samvadi Dh. Tivra Ga and Tivra Ni are used in aroha. Komal Ni and Komal Ga are used in avaroha. A peculiarity is that both Tivra Ga and Komal Ga occur side by side in avaroha as ग ग् - स. This gives a chaya of raga Jog. Andolan on Ni and Dh sounds beautiful in this raga. This raga is for the midnight. This is a difficult raga and is not a popular one. A composition in this raga is :

Chaina Na Ave—Trital (Madhya) — Balaram Roy.

Karnatak

There is no Karnatak raga called Homashikha, nor one which resembles Homashikha.

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HUSENI

Hindustani

There is a raga called Huseni in Hindustani sangeet. As the name suggests it is associated with Mohammedan music. The present day svaroop of this raga is a confused one and this raga is not sung.

In the Hindustani raga Deshi or Desi Todi, there are certain groups of svaras which sound like Huseni of the South (See Desi).

Karnatak

Although raga Huseni is not a popular one in the North, it is surprising that a raga called Huseni should be a popular one in the South. Karnatak raga Huseni is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Hindustani Kafi That. Its jati is Sampoorna-Sampoorna. Its aroha and avaroha are :

स रि$_2$ ग$_2$ म$_1$ प नि$_2$ ध$_2$ म प नि$_2$ ध$_2$ नि$_2$ सं — सं नि$_2$ सं प ध$_2$ म$_1$ प ग$_2$ रि$_2$ऽ स

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. A touch of Suddha Dh is sometimes given. According to Hindustani notation, the aroha and avaroha are :

स रि ग् म प नि् ध म प नि् सं – सं नि् सं प ध म प ग् रिऽ स

The following sancharas are characteristic of Huseni,

प नि् ध मऽ - प नि् ध नि् सं - नि् ध मऽ - ग् रि नि् स - स ग् रि ग् म ग् रि - प सं नि् सं - प ध् म प

The following compositions in Huseni are very popular.

Rama Ninne Nammi (Telugu) – Adi Tala — Tyagaraja.

Shree Raghukula Nidhim (Sanskrit)—Adi Tala, .

—Ramnad Sreenivasa Iyengar.

HUSENI KANADA

Hindustani

This is a rare type of Kanada. There is flavour of Bahar in this raga. Care should be taken to keep clear of Shahana and

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Mudrika Kanada ragas. The Jati of this raga is Sampoorna-Sampoorna with vakra sancharas in both aroha and avaroha. Aroha and avaroha are :

स रि ग् म - म प ध नि् प - सं - सं ध नि् प - म प ग् म रि स

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and Komal Ni. Vadi svara is Pa and Samvadi Sa. This raga is sung during second prahara of night.

Chalan of this raga is as under :

ग् म रि स - स - नि़् रि स - प - म प - ध नि् प - सं नि् सं रिं स - ध नि् पं - म नि् प - म प - ग् म रि स

Compositions in this type of Kanada are :

Chanchala Dhriga Ratanare – Ek Tal (Vilambit).

Banyo Siya Pyarika Banara—Teen Tal (Madhya).

Karnatak

There is no raga called Huseni Kanada. Raga Huseni which is a popular raga has no resemblance to Huseni Kanada. Karnatak raga Kanada has great resemblance to Huseni Kanada of North. Its aroha and avaroha are :

स रि ग् म प म धऽ नि् सं - सं नि् सं धऽ प म ग्ऽ म रि स

(See Kanada).

IMAN

Hindustani

Iman is the same raga as Yaman, Eman or Kalyan

(See Kalyan).

Karnatak

There is no Karnatak raga called Iman. Karnatak raga Kalyani corresponds to Iman. (See Kalyani).

IMANI BILAVAL

Hindustani

Imani Bilaval is the same raga as Yamani Bilaval.

(See Yamani Bilaval).

Karnatak

There is no Karnatak raga called Imani Bilaval.

(See Yamani Bilaval).

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JAGANMOHANA

Hindustani

There is no Hindustani raga called Jaganmohana. This raga is different from a raga called Jaganmohini which is now introduced into Hindustani.

Karnatak

Jaganmohana is the old name for the 38th Melakarta Jalarnava (ra, ga, mi, dha, ni). Jaganmohana is a janya of the 38th Melakarta Jalarnava. Its jati is Shadava-Sampoorna. In aroha Ri is omitted. Aroha and avaroha are :

स ग$_1$ म$_2$ प ध$_1$ नि$_2$ सं—सं नि$_2$ ध$_1$ प म$_2$ ग$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Suddha Ga, Prati Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha of Jaganmohana are :

स रि मं प ध् नि् सं—सं नि् ध् प मं रि रि् स.

In the above Tivra Ri (रि) represents Suddha Ga of Karnatak. This is a rare raga. A composition in this raga is :

Srividyarajagopalam (Sanskrit)—Trisra Eka Tala
—Muttuswamy Dikshitar.

JAGANMOHINI or JAGAMOHINI

Hindustani

This raga is also called Jagamohini. It has been introduced from the South during recent years. Jaganmohini is different from Jaganmohana (See Jaganmohana). Jaganmohini belongs to Bhairav That (Mayamalavagaula). Its jati is Audava-Shadava. Ri and Dh are omitted in aroha. In avaroha Dh is not used. Aroha and avaroha of Jaganmohini are :

स ग म प नि सं—सं नि प म ग रि् स.

Svaras used are Komal Ri, Tivra Ga, Suddha Ma, and Tivra Ni. Vadi is Ga and Samvadi Ni. This raga is sung during the second prahara of night. Jaganmohini has not yet become popular in the North. One type of raga Jait in which Dh is not used resembles Jaganmohini.

Jait—Ma is Tivra. Ri is used in aroha (See Jait).

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Karnatak

Jaganmohini is derived from the 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Hindustani Bhairav That. It is a Audava-Shadava raga. In aroha Ri and Dh are not used. In avaroha Dh is omitted. Aroha and avaroha of Jaganmohini are :

स ग$_3$ म$_1$ प नि$_3$ सं—सं नि$_3$ प म$_1$ ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स ग म प नि सं—सं नि प म ग रि स.

Antara Ga and Kakali Ni are jeeva svaras. Jaganmohini is a popular raga in the South. The following composition is often heard :

Sobillu saptasvara (Telugu)—Roopaka Tala—Tyagaraja.

Karnatak ragas Gaulipantu and Gaula are allied to Jaganmohini.

Gaulipantu—In one type Ga is not used in aroha. In the second type Ga is used in aroha but in a vakra sanchara. Ri is used in aroha. (See Gaulipantu).

Gaula—Ri is used in aroha. In one type Ga is not used in aroha. There are vakra sancharas in avaroha (See Gaula).

JAIJ BILAVAL

Hindustani

This is a mixture of Jayajayavanti and Bilaval ragas in uttaranga and poorvanga respectively. It is a newly introduced raga. Its jati is Shadava-Sampoorna. In aroha some omit Pa while others drop Dh. Aroha and avaroha are :

स रि ग म ग रि—म ध नि सं or म प नि सं—

सं नि् ध प म ग रि—रि ग म म रि स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. In this raga unlike Jayajayavanti Komal Ga is not used at all. Svara Ri is prominent. Pakad or Gunjan svara groups are रि ग म प - ध म ग रि - प म ग रि -

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ग रि स. Vadi is Ri and Samvadi Pa. This is a night raga. Chalan of Jaij Bilaval is as under :

स ध़ नि रि - रि ग म ग रि - ग म रि स - रि ग म प - प ध म ग रि - ग प - ध नि़ ध प - ध म ग रि - नि़ स - ध गऽ - म ग रि - म प नि नि सं - सं रिं - सं रिं गं मं गं रिं - नि़ ध प - प ध - ध ग म ग रि - रि ग म ग रि - ग रि स.

A composition in this raga is,

Gyan Rang, Dhyana Rang—Jhap Tal (Madhya).

Karnatak

There is no raga called Jaij Bilaval nor one which resembles this Hindustani raga.

JAIT or JETH

Hindustani

Raga Jait or Jeth is different from Jait Kalyan which belongs to Kalyan That (See Jait Kalyan). Jait or Jeth belongs to Marwa That (Gamanashrama). There are the following types of this raga.

Type 1 : In this type svaras Ma and Ni are completely omitted. Type 2 : Svara Ma is slightly used. Type 3 : Two kinds of Ri and two kinds of Dh are used. Type 4 : Sampoorna Jait or Jeth. Type 5 : Svara Dh is dropped.

Type 1

This is the most popular type of Jait or Jeth. Its jati is Audava-Audava. Svaras Ma and Ni are completely omitted. Aroha and avaroha are :

स रि़ ग प ध प सं—सं ध प ग रि़ स

Svaras used are Komal Ri, Tivra Ga, and Tivra Dh. Vadi is Pa and Samvadi is Sa. This is an evening raga. In its uttaranga this raga resembles Deshkar and in its poorvanga it resembles Bibhas. To create an evening effect it is necessary to keep the poorvanga prominent.

To remove Deshkar and Bibhas chayas, the following sangatis are introduced frequently—सं प - ध ग - प ध ग. In aroha Ri is kept weak (durbal) by svara group स ग प being

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used sometimes without Ri. Trend (chalan) of this type of Jait is as under :

स - रि स - रि ग - रि ग प - प - प ध ग - रि ग प - स ग प - प ध ग - रि ग प - ग रि स। स स - रि ग रि स रि रि स - रि ग - प प - प ध ग - रि ग - ध प - ग रि स - स रि स। प प - सं सं - सं रिं सं - सं सं - रिं सं - रिं सं - प प ग - रि ग प - सं - प ध प - स ग प - ध प ग - ग रि स - स रि स।

Compositions in this type of Jeth are :

Thore Thore Dinanaki—Trital (Madhya).

Sarana kar Tu Govinda—Tevra Tal (Madhya).

Hindustani ragas Bibhas, Reva and Deshkar resemble this type of Jeth.

Bibhas—Dh is Komal. Vadi is Dh (See Bibhas).

Reva—Dh is Komal (See Reva).

Deshkar—Ri is Tivra (See Deshkar).

Type 2

In this type of Jait slight use of svara Ma is made in both aroha and avaroha. Tivra Ma is used. Aroha and avaroha are :

स - रि ग प - ग - प ध ग - मं ध मं ग - प प - सं—

सं - सं रिं सं - प प - गS- प ग रि ग - मं ध मं ग रि स.

Inclusion of Tivra Ma in the above gives an independent svaroop to this type of Jait. Trend (chalan) of this type is as under :

स - ग प - ग - रि स - ग - प ग - रि ग - मं ध मं ग - रि स। रि ग रि ग रि रि स - ग प प - प ग प - प ध ग - रि ग - मं ध मं ग - रि स। प प - सं सं - सं रिं सं - सं सं रिं सं - प प ग - स स ग प - प सं प ध ग - रि ग - मं ध मं ग - रि स।

Type 3

In this type both Komal and Tivra Ri and both Komal and Tivra Dh are used. This is a pecular type. Trend or chalan of this type is as under :

ग प ग - स ग - प मं - ध प ग - प मं ग - स - रि स - प ध प। ग प सं - सं - सं रिं सं - (प) ग - ग - रि स - प ग प - मं ध - प - प ग - स ग - प मं ध प - ग - ग रि स।

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Type 4

This type is called Sampoorna Jait. Its Jati is Sampoorna-Sampoorna. Aroha and avaroha are,

स रि् ग मं प ध नि सं—सं नि ध प मं ग रि् स.

Svaras used are only of Marwa That. This type resembles Karnatak raga Gamanashrama which has the following aroha and avaroha :

स रि् ग मं प ध नि सं—सं नि ध प मं ग रि् स.

(See Gamanashrama).

Type 5

Jati of this type of Jeth is Shadava-Shadava. Svara Dh is not used. Aroha and avaroha are

स रि् ग मं प नि सं—सं नि प मं ग रि् स.

This type strictly speaking belongs to Poorvi That and is a kind of Jethashree which is different from Jait or Jeth (See Jethashree). A type of Maligowra in which Dh is not used resembles this type of Jait. (See Maligowra).

Karnatak

There is no Karnatak raga called Jait or Jeth. There are no Karnatak ragas which are allied to the types 1, 2, and 3 of Jait or Jeth of Hindustani sangeet. Raga Gamanashrama which is the 53 Melakarta resembles the Sampoorna-Sampoorna type of Jait. Gamanashrama has the following aroha and avaroha.

स रि् ग मं प ध नि सं—सं नि ध प मं ग रि् स.

(See Gamanashrama).

Raga Mandari which is a janya of the 53rd Melakarta Gamanashrama, resembles the type 5 of Jait in which svara Da is not used. Aroha and avaroha of Mandari are,

स रि ग मं प नि सं—सं नि प मं ग रि् स.

(See Mandari).

JAIT KALYAN

Hindustani

Jait Kalyan belongs to Kalyan That (Mechakalyani). This raga is different from Jait or Jeth which belongs to Marwa

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That (Gamanashrama). Its jati is Audava-Audava. Svaras Ma and Ni are Varjya Svaras. In aroha svara Ri is kept weak or durbal so that the aroha sounds as if it consists of only four svaras or Chatusvari jati. Aroha and avaroha of Jait kalyan are :

स ग प ध ग - प सं or प ध प सं—सं रिं सं - प - ध ग - प - रि - स.

Svaras used are Tivra Ri, Tivra Ga, and Tivra Dh. Pakad or diagnostic svara groups are—स ग - प ध - ग प - रि स - प सं. Vadi is Pa and Samvadi is Ri. In this raga sangatis सं प and ध ग are beautiful. Suppression of svaras Ri and Dh in aroha gives this raga an independent svaroop and distinguishes it from the allied ragas. Antara of raga begins with प प - सं - सं - रिं सं. This is an evening raga. It is sung even during the second prahara of night. Compositions in this raga are,

Jaiso Jaki Bhava—Trital—(Vilambit).

Ayo Savana Mas—Jhaptal—(Madhya)—S. N. Ratanjankar.

Hindustani ragas Bhoop, Deshkar and Audava Deogiri resemble Jait Kalyan.

Bhoop:—Vadi is Ga. Ri is used prominently in aroha. Sangati ध ग is not used. (See Bhoop).

Deshkar:—Vadi is Dh. Ri is used in a straight way frequently (See Deshkar).

Audava Deogiri: Vadi is Dh. Svara group स रि गऽ गऽ with Ga elongated is a feature. (See Audava Deogiri).

Karnatak

There is no raga called Jait Kalyan in Karnatak sangeet. Raga Mohana, derived from the 28th Melakarta Harikamboji (Khamaj That) resembles Jait Kalyan. Raga Mohana has the following aroha and avaroha,

स रि ग प ध सं—सं ध प ग रि स.

(See Mohana).

JALADHAR KEDAR

Hindustani

Jaladhar Kedar belongs to Bilaval That. (Dheerasankarabharana). There are two types of this raga—(i) Audava-Audava (ii) Audava-Shadava.

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Type 1

In the Audava–Audava type svaras Ga and Ni are omitted. Aroha and avaroha of Jaladhar Kedar are,

स रि-स रि प म रि—म प ध सं or स रि-स म - म प ध सं—सं - रिं मं रिं सं - ध प म - म प - सं - ध प म रि स or सं - ध प मऽ - रि स.

Svaras used are all Suddha svaras of Hindustani sangeet. Pakad or Gunjan svara groups are—स - रि प - मऽ - रि स - म प ध सं - ध प मऽ - ध प मऽ - रि स - मऽ. Vadi is Ma and Samvadi is Sa. This raga is a mixture of Kedar and Malhar ragas. In Jaladhar Kedar svara Ma is kept isolated and elongated as ध प मऽ - रि प मऽ. This gives a grandeur to the raga. In this raga sangatis रि प and म रि are introduced here and there. As svaras Ni and Tivra Ma are absent this raga sounds different from Kedar. Elongated Ma gives it a Malhar chaya.

There is also a chaya of raga Durga. But the prominence given to svara Ma removes this Durga effect. Elongated Ma brings in the effect of raga Bhavani but in Bhavani svara Pa is not used at all. A composition in this raga is,

Ati Manohar Rupa—Jhaptal (Madhya)—Lakshangeet.

Hindustani ragas Kedara, Durga, Bhavani and Suddha Malhar resemble Jaladhar Kedar of the above type.

Kedar :—Svaras Ni and Tivra Ma are used. (See Kedar.)

Durga :—Ma is not elongated (See Durga).

Bhavani :—Svara Pa is not used (See Bhavani).

Suddha Malhar—Ma is elongated as सरिमऽ (See Suddha Malhar)

Type 2

In the Audava–Shadava type of Jaladhar Kedar, svaras Ga and Ni are omitted in aroha. In avaroha only svara Ga is dropped. In the avaroha both kinds of Ni are used. Aroha and avaroha of this type of Jaladhar Kedar are :

स रि प म - म प ध सं—सं नि सं - नि् ध प म - म रि स.

Vakra sanchara in aroha स रि प म and use of Ni in avaroha remove the chaya of Durga. Svara Ma is given importance to. This type is also a pleasing one. A composition in this type of Jaladhar Kedar is :

Aje Piya Nahi Aye Sakhiri—Jhaptal (Madhya).

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Karnatak

There is no Karnatak raga called Jaladhar Kedar nor one which resembles either types of Hindustani Jaladhar Kedar.

JALADHARSARANG

Hindustani

This rare raga is interesting on account of the fact that it consists of only three svaras—Trisvari jati (Samika). According to rules pertaining to ragas there should be at least five svaras to give rise to a raga. But there are instances of ragas having only four svaras and are still interesting and beautiful. Malashree and Bhavani are such Chatusvari ragas. (Svarantara).

Jaladhar Sarang and one type of Malashree are two ragas which are known to consist of only three svaras. In Jaladhar Sarang these are Sa, Ri and Ni. Chalan of Jaladhar Sarang is said to be as under :

स - ऩि् ऩि् - रिऽ - ऩि् स - रिऽ स - रि ऩि् - स - रिं ऽ सं - नि् - रिं ऽ सं - ऩि् रि स - सऽ - ऩि् रि - स-

In this raga Ri is said to be higher than Tivra Ri (Chada) and Ni is slightly lower than Komal Ni (Utari).

Karnatak

There is no Karnatak raga called Jaladhar Sarang nor one which resembles this Hindustani raga.

JALARNAVA

Hindustani

There is no Hindustani raga called Jalarnava, nor one which resembles this Karnatak raga.

Karnatak

Jalarnava is the 38th Melakarta (ra, ga, mi, dha, ni). According to Dikshitar school this Melakarta is called Jaganmohana. Svaras used are Suddha Ri, Suddha Ga, Prati Ma, Suddha Dh and Kaisiki Ni. Aroha and avaroha of raga Jalarnava are :

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स रि$_1$ ग$_1$ म$_2$ प ध$_1$ नि$_2$ सं—सं नि$_2$ ध$_1$ प म$_2$ ग$_1$ रि$_1$ स.

According to Hindustani notation the aroha and avaroha are :

स रि् रि म॑ प ध् नि् सं—सं नि् ध् प म॑ रि रि् स.

In the above svaras Tivra Ri (रि) stands for Suddha Ga of Karnatak system. Jalarnava is not a popular raga. Compositions in this raga are—

Kanaka Mayura—Adi Tala—Kotiswara Iyer.

Maheshwari Kavooma Uma—(Telugu)—Chatusra Triputa Tala—Balamurali Krishna.

JANARANJINI

Hindustani

Janaranjini is a raga which has been borrowed from the South. B. Umdekar of Gwalior has tried to popularise this raga in the North. Janaranjini belongs to Bilaval That (Dheerasankarabharana). Its jati is Shadava-Audava. In aroha, svara Dh is dropped. In avaroha svaras Ga and Ni are omitted. Aroha and avaroha of Janaranjini are :

स - रि ग म प - नि सं—संऽ - ध प - म रि ग म प - म रि स.

Svaras used are Suddha svaras of Hindustani sangeet. Pakad or chief raga anga svara groups are म प निऽ- संऽ ध प - म - रि ग म प - म रि स. Although it is used only in aroha, svara Ni is the most important svara in this raga. Sangatis म रि and ध प are attractive. Raga vistara (elaboration) is mostly in madhya and tara saptaks. This raga has not become popular yet. Compositions in Janaranjini are :

Sundara Shyama Hamari—Ektal (Vilambit)—M. P. Rasik.

Sourabh Boonda Jhare—Trital (Madhya)—M. P. Rasik.

Karnatak

Janaranjini is derived from the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Bilaval That of Hindustani sangeet. Its jati is Sampoorna-Audava. In avaroha svaras Ga and Ni are omitted. There is a vakra sanchara in aroha. Aroha and avaroha of Janaranjini are:

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स रि$_2$ ग$_3$ म$_1$ प ध$_2$ प नि$_3$ सं—सं ध$_2$ प म$_1$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are,

स रि ग म प ध प नि सं—सं ध प म रि स.

Janaranjini is heard in concerts. The following compositions are sung;

Smarane Sukham (Telugu)—Adi Tala—Tyagaraja.
Vidajaladura (Telugu) Adi—Tyagaraja.
Nadadinamata— Telugu—Misra Chapu— Tyagaraja.
Pahi mam Sri Rajarajeswari— Sanskrit—Adi Tala
—Ramaswami Sivan.

JANGULA (Asavari That)

Hindustani

Raga Jangula is also called Jingla or Jangla. Jangula belonging to Asavari That, (Natabhairavi) is a Sampoorna-Shadava raga. In its avaroha svara Ma is omitted. Aroha and avaroha of this type of Jangula are:

स रि ग म प गऽ म ध् नि् सं ध नि् सं—सं नि् ध् प गऽ रि स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, both Komal and Tivra Dh and Komal Ni. Usually svara group स रि गऽ म sounds like Gandhari. In the svara group ध् नि् सं ध नि् सं first Dh is Komal and the second Dh is Tivra. This raga is considered to be a kshudra raga or an inferior raga meant for light music. A composition in this raga is:

Yeri Sakhiri Mil—Ektal (Madhya).

Karnatak

Raga Jingla is derived from the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Asavari That of Hindustani sangeet. Its jati is Sampoorna-Sampoorna. Its aroha and avaroha are,

स रि$_2$ ग$_2$ म$_1$ प ध$_1$ नि$_2$ ध$_1$ प सं—सं नि$_2$ ध$_1$ प म$_1$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation

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the aroha and avaroha are,

स रि ग् म प ध् नि् ध् प सं—सं नि् ध् प म ग् रि स.

There is vakra sanchara in aroha नि् ध् प सं. This sounds beautiful. This raga is not a popular one. But the following composition is sometimes heard.

Ananthudanu Ganu (Telugu)—Adi Tala—Tyagaraja.

Raga Jingla of Karnatak sangeet has some resemblance to the Hindustani raga Jangula or Jingla of Asavari That. But in the Hindustani Jingla, in aroha Tivra Ga and in avaroha Komal Ga are used. Tivra Ni is also occasionally used in aroha. In avaroha Ma is not used.

JANGULA (Bhairav That)

Hindustani

Raga Jangula of Bhairav That (Mayamalavagaula) is a Shadava-Sampoorna raga. In aroha svara Dh is omitted. Aroha and avaroha of this type of Jangula are :

स रि ग म प सं नि सं—सं ध नि् प - म प - ध नि् प - म ग म रि् स.

Svaras used are Komal Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Komal Ni is more in evidence than Tivra Ni. Tivra Ni is used only in aroha slightly. Komal Ni is used only in avaroha. Komal Dh is also occasionally used in avaroha. This raga is not a popular raga. A composition in this raga is :

Mo Shumayee Gudajanto Suma—Ektal (Vilambit)
—Sindi Khansahib.

Hindustani raga Ananda Bhairav has some resemblance to Jangula of Bhairav That.

Ananda Bhairav—Svara Ma is elongated and isolated
(See Ananda Bhairav).

Karnatak

Karnatak raga Jingla has no resemblance to Hindustani raga Jangula or Jingla belonging to Bhairav That. Karnatak raga Jingla is described under Jangula of Asavari That as they have resemblance to each other.

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JAYA BHAVANI

Hindustani

This raga has been composed by B. Subba Rao. Raga Jaya Bhavani has been formed by combining the two ragas Jayajayavanti and Bhavani. Raga Bhavani may be taken to be Durga of Bilaval That with svara Pa omitted. This raga has only four svaras. Its jati is Chatusvari–Chatusvari. (Svarantara). Aroha and avaroha of Bhavani are :

स रि म ध सं—सं ध म रि स·

In raga Bhavani svaras Ga, Pa and Ni are completely omitted. (See Bhavani). Raga, Jaya Bhavani is obtained by adding Jayajayavanti anga consisting of svaras ध़ नि़् रिऽ to raga Bhavani while ending the avaroha. Jati of Jaya Bhavani is Chatusvari–Audava. Svaras Ga, Pa and Ni are omitted in aroha. In avaroha svaras Pa and Ga are not used. Aroha and avaroha of Jaya-Bhavani are—

स रि म ध सं—सं ध मऽ - रि स - ध़ नि़् रिऽ - मऽ-

Svaras used are Tivra Ri, Suddha Ma, Tivra Dh and Komal Ni. Pakad or Gunjan svara groups are ध़ नि़् रिऽ - मऽ - रि मऽ - धऽ - मऽ - रि स. Svara groups रि म रि स and ध़ नि़् रिऽ are kept prominent. Halt on svara Ma as in ध़ नि़् रिऽ मऽ and स रि मऽ sounds beautiful. While singing this raga, the Pa wire of tamboora should be tuned to Ma. Halt on svara Ma in unison with the Ma of tamboora sounds beautiful. This raga possesses Gambhirya. It is a night raga. In raga Jaya Bhavani there are chayas of ragas Jaladhar Kedar and Gorakh Kalyan. Being a new raga it has yet to gain popularity. Trend (chalan) of this raga is as under—मऽ - रि सऽ - ध़ नि़् रिऽ - मऽ - रि म धऽ - सं ध - मऽ - रि स - रि म रि स - ध़ नि़् रिऽ - मऽ । ध म - ध सं - ध सं - रिं मं रिं सं - ध नि़् रिं ऽ - रिं मं रिं सं - ध ध सं - ध सं ध मऽ - रिऽ - सऽ - रि म रि सऽ - ध़ नि़् रिऽ - मऽ ।

Svaras Ri and Ma are kept elongated. A composition in in this raga is :

Raga Jaya Bhavani Mishrita—Trital (Madhya)—Lakshana-geet—B. Subba Rao.

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Karnatak

There is no Karnatak raga called Jaya Bhavani nor one which resembles this Hindustani raga.

JAYAJAYAVANTI

Hindustani

Jayajayavanti is a popular raga. It belongs to Khamaj That (Harikamboji). Jati of Jayajayavanti is Sampoorna–Sampoorna. Aroha and avaroha of this raga are :

स - रि रि - रि ग् रि स - ध़ नि़् प़ - रि - ग म प - नि सं or ग म ध - नि़् सं—सं नि ध प - ध म - ग रि - रि ग् रि स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Pakad or diagnostic svara groups are—रि ग् रि स - नि़् ध़ प़ - रिऽ - स - ध़ नि़् रिऽ.

Vadi is Ri and Samvadi is Pa. Sangati प़ रि is frequently used. Svara group ध़ नि़् रि is characteristic of this raga, and is called the Jayajayavanti anga. This raga is sung in the night and is a very appealing raga full of majesty.

There are two types of this raga—

Type 1 : With Bageshree anga (ग म ध - नि़् सं)

Type 2 : With Desh anga (ग म प नि सं).

Popular compositions in this raga are :

Palana Ghada La— Trital (Vilambit).

Jhoola Palana Brijaraja— Roopak Tal (Madhya).

—S. N. Ratanjankar.

Achapala Dheeta— Trital (Drut).

Hindustani raga Gara has some resemblance to Jayajayavanti.

Gara— नि़ ध़ प़ रि svara group is not used (See Gara).

Karnatak

There is no Karnatak raga called Jayajayavanti. There is a raga called Jeejavanti or Dvijavanti which resembles Hindustani raga Jayajayavanti.

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Aroha and avaroha of Dvijavanti according to Hindustani notation are :

स रि म ग म प ध नि सं—सं नि ध प म ग रि ग स.

(See Dvijavanti).

JAYAJAYAVANTI KANADA

Hindustani

Jayajayavanti Kanada is a mixture of two popular ragas Jayajayavanti and Kanada. This raga is however different from Jayanta Kanada. Chalan of this raga is as under :

स - नि़ स - रि ग म - रि स - ध़ नि़् ग री - रि ग - ग म प - ग़ म नि़् प - म प ध ग - ग़ म रि स - ध़ नि़् ग रि। म प सं - नि सं - नि़् ध नि सं - ध नि़् रिं - ग़ं रिं सं - नि सं रिं - नि़् ध प - नि़् प - नि़् म प ग़ - म - रि ग म प - ग़ - म रि स - ध़ नि़् ग री।

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh & both Komal and Tivra Ni. Pakad or Gunjan svara groups are :

रि प - म ग़ म रि स - नि़ स रि ग म - रि स - ध़ नि़् ग री.

In this raga some keep Jayajayavanti anga more prominent than Kanada while others give prominence to Kanada anga. A composition in this raga is :

Neka Na Jane Tu— Ektal (Vilambit)— S. N. Ratanjankar.

Karnatak

There is no raga called Jayajayavanti Kanada nor one which resembles this Hindustani raga.

JAYAKAUNS

Hindustani

This rare raga belongs to Kafi That (Kharaharapriya). Its jati is Audava-Audava. Svaras Ri and Pa are omitted in this raga. Aroha and avaroha of Jayakauns are :

नि़ स - ग़ म मं म - ध नि सं—सं नि ध - म मं म - ग़ स.

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Svaras used are Komal Ga, both Suddha and Prati Ma, Tivra Dh and Tivra Ni. Diagnostic svara groups or Pakad consists of:—

स ग् म मं म - नि ध म मं म - ग् स

Both Ma are used as म मं म as in raga Lalit and this gives beauty to the raga. Vadi is Suddha Ma and Samvadi Sa. This raga seems to have Chandrakauns as the base on which Lalit anga has been introduced for ranjakatva. Svara group म मं म gives Lalit chaya. This raga is sung during second prahara of night. Compositions in raga Jayakauns are :

To So Dil Diya— Jhumra Tal (Vilambit) —Amir Khushru.
Ye Ri Jasoda Tose— Trital (Madhya).

Karnatak

There is no raga called Jayakauns and no Karnatak raga resembles Jayakauns of Hindustani.

JAYAMANOHARI

Hindustani

There is no Hindustani raga called Jayamanohari. Aroha of Jayamanohari sounds like that of Abhogi Kanada and avaroha like Suddha Bageshree. Aroha and avaroha of Jayamanohari are :

स रि ग् म ध सं—सं नि् ध म ग् रि स.

(See Abhogi and Bageshree).

This is a pleasing raga which can be included under ragas of Kafi That (Kharaharapriya).

Karnatak

Jayamanohari is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni). Its jati is Audava-Audava. Pa and Ni are not used in aroha. In avaroha Pa is omitted. Aroha and avaroha are :

स रि$_2$ ग$_2$ म$_1$ ध$_2$ सं—सं नि$_2$ ध$_2$ म$_1$ ग$_2$ रि$_2$ स

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma,

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Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are:

स रि ग् म ध सं—सं नि् ध म ग् रि स

Ga, Ma and Dh are the jeeva svaras. A special sanchara म रिऽ sounds beautiful. This raga sounds like a combination of Abhogi in aroha and Shriranjini in avaroha. (See Abhogi and Shriranjini). The following composition in this raga is very popular.

Nee Bhakti Bhagya Sudha— (Telugu) —Roopaka Tala
—Tyagaraja.

JAYANARAYANI

Hindustani

There is no Hindustani raga called Jayanarayani. Hindustani raga Gopikambodi resembles Jayanarayani of South. Gopikambodi has the following aroha and avaroha—

स रि ग् - म प - ध सं - सं नि् ध प - म ग् रि स.

(See Gopikambodi).

Karnatak

Jayaharayani is a janya of 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Hindustani Kafi That. It is a Shadaya-Sampoorna raga. Ni is omitted in aroha. Aroha and avaroha of Jayanarayani are:

स रि$_2$ ग$_2$ऽ म$_1$ प ध$_2$ सं—सं नि$_2$ ध$_2$ प म$_1$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. Aroha and avaroha according to Hindustani notation are:

स रि ग्ऽ म प ध सं—सं नि् ध प म ग् रि स.

Sadharana Ga and Chatusruti Dh are the raga chaya svaras of Jayanarayani. In this raga svara Ga is elongated in aroha. Jayanarayani is not a very popular raga. The following composition is sometimes heard—

Manavini Vinuma (Telugu)— Adi Tala —Tyagaraja.

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JAYANTH

Hindustani

Raga Jayanth belongs to Kafi that (Kharaharapriya). Its jati is Audava-Shadava. Svaras Ri and Ni are omitted in aroha. In avaroha svara Ri is dropped. Aroha and avaroha of Jayanth are:

स ग् म प ध सं—सं नि् ध प म ग् स.

Svaras used are Komal Ga, Suddha Ma, Tivra Dh and Komal Ni. Pakad or Gunjan svara groups are:

स ग् म - प ध - नि् ध प - म ग् स.

Vadi is Ga and Samvadi is Dh. This raga is sung between 9 p.m. and midnight. It is a very pleasing raga and deserves to be popularised. A composition in this raga is:

Paniya Bharana Mohe Jane De— Trital.

Karnatak

There is no Karnatak raga called Jayanth only. Jayanthasena of South has exactly the same svaroop as Hindustani raga Jayanth. Aroha and avaroha of Jayanthasena are:

स ग् म प ध सं—सं नि् ध प - म ग् स.

(See Jayanthasena).

JAYANTHA KANADA

Hindustani

Some consider Jayantha Kanada and Jayajayavanti Kanada to be one and the same raga. There are others who think that Jayantha Kanada is a different raga. Jayantha Kanada is a Shadava–Shadava raga. Dh is omitted in this raga. Chalan of this raga is as under,

रि ग् रि स - रि स - रि ऩि् स - नि् प - ग् म रि स - ऩि् स - म म - प प - नि् प - नि् सं - रिं रिं सं - रिं नि् सं - ग् म प - रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, and Komal Ni. In Jayantha Kanada it should be noted that only Komal

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Ga is used, and Dh is omitted. It is not so in the case of Jayajayavanti Kanada. (See Jayajayavanti Kanada).

Jayantha Kanada is not a popular raga. The following composition in this raga is available.

Tuma Bina Kon Kare Dukh Dur–Jhumra Tal (Madhya).

Karnatak

There is no Karnatak raga called Jayantha Kanada. No Karnatak raga resembles this Hindustani Raga.

JAYANTHA MALHAR

Hindustani

This raga is also called Jayajayavanti Malhar. It is formed by the fusion of ragas Jayajayavanti and Malhar. Its Jati is Audava-Sampoorna. Svaras Ma and Ga are not used in aroha. Aroha and avaroha of Jayantha Malhar are:

स म रि प नि् ध ध नि सं—सं स ध नि् म - ध प म ग रि - ग् रि स - नि् स ध़ नि़् रि - स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh, and both Komal and Tivra Ni. Pakad or diagnostic svara groups are नि़् ध़ नि़् स - ध़ नि़् रि - रि प ग्ड - म रिड स. Vadi is Pa and Samvadi is Sa. Some suggest the reverse arrangement. This raga is sung between 9 p m. and midnight. In this raga anga of Jayajayavanti is found in poorvanga and that of Malhar in uttaranga. These angas are as under:

Jayajayavanti anga—स - ध़ नि़् रि - प़ रि - रि ग रि

Malhar anga— म रि प - ग् म रि स - नि् ध नि् सं - ध नि् प etc.

Some musicians sing this raga with Malhar in poorvanga and Jayajayavanti in uttaranga. It is difficult to sing in this way and it is not also very effective.

Compositions in Jayantha Malhar are:

Phuli Phulanaki Phulavari – Ektal (Vilambit) – Khyal

—J.D. Patki.

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Laga Raga Mana – Ektal (Vilambit)—Khyal—V. N. Patwardhan.

Barase Badariya Savanaki— Teental— (Madhya)

Ragas Jayajayavanti and Mia Malhar are allied to Jayantha Malhar.

Jayajayavanti—नि् ध नि सं is not used. (See Jayajayavanti).

Mia Malhar—रि ग रि - प रि - ध़ नि़् रि are not used. (See Mia Malhar).

Karnatak

There is no Karnatak raga called Jayantha Malhar. There is no Karnatak raga which resembles this Hindustani raga.

JAYANTHASENA

Hindustani

There is no Hindustani raga called Jayanthasena. Raga Jayanth of Hindustani sangeet is identical with the Karnatak raga Jayanthasena. Jayanth of Hindustani sangeet has the following aroha and avaroha :

स ग् म प ध सं—सं नि् ध प - म ग् स.

(See Jayanth).

Karnatak

Jayanthasena is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to the Hindustani Kafi That. Its jati is Audava-Shadava. Svaras Ri and Ni are omitted in aroha. Svara Ri is dropped in avaroha. Aroha and avaroha of Jayanthasena are :—

स $ग_2$ $म_1$ प $ध_2$ सं—सं $नि_2$ $ध_2$ प $म_1$ $ग_2$ स-

Svaras used are Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to the Hindustani notation aroha and avaroha are :

स ग् म प ध सं—सं नि् ध प - म ग् स.

Sadharana Ga and Chatusruti Dh are the raga chaya svaras. Jayanthasena has the same aroha and avaroha as the Hindustani raga Jayanth (See Jayanth).

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Jayanthasena is a very pleasing raga but not a popular one. The following composition is sometimes heard.

Vinata Suta (Telugu)—Adi Tala—Tyagaraja.

JAYANTHA SHANKARA

Hindustani

Jayantha Shankara is a rare raga. This raga is formed by combining the two ragas Jait Kalyan (Kalyan That) and Shankara. The main svaroop of this raga consists of Shankara. Certain svara groups of Jait Kalyan are introduced here and there. Svara groups of Jait Kalyan are as under:

प ध ग - रिं नि प - ग प ध ग.

Trend (chalan) of Jayantha Shankara is as indicated below.

नि ध - सं - नि प - ग प - ग - नि - प - ग - ग प - ग रि स - नि ध - सं रिं सं - रिं सं - रिं नि प - ग प - ध ग - प ग - रि स.

A composition in this raga is—

Bana Bana Bana Dhoonda—Trital (Madhya).

Hindustani raga Shankara closely resembles Jayantha Shankara.

Shankara—Svara group प ध ग is not used.

(See Shankara).

Karnatak

There is no Karnatak raga called Jayantha Shankara. Karnatak raga Hamsadhvani resembles Jayantha Shankara. But in Hamsadhvani Dh is not used.

(See Hamsadhvani).

JAYANTHASHREE

Hindustani

There is no Hindustani raga called Jayanthashree. During the last thirty years a raga under the name of Pancham Malakosh has been introduced in Maharashtra in imitation of raga Jayanthashree of South. Aroha and avaroha of Pancham Malakosh are:

स ग् म ध् नि् सं—सं नि् ध् म प म ग् स.

(See Pancham Malakosh).

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Some call this Sunderkauns. But there seems to be another raga also called Sunderkauns (See Sunderkauns).

Karnatak

Jayanthashree is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to the Hindustani Asavari That. Jayanthashree is an Audava-Shadava raga with a slight vakra sanchara in avaroha. Aroha and avaroha of Jayanthashree are :

स ग$_2$ म$_1$ ध$_1$ नि$_2$ सं—सं नि$_2$ ध$_1$ म$_1$ प म$_1$ ग$_2$ स.

Svaras used are Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. In aroha Ri and Pa are omitted. In avaroha Ri is not used.

According to Hindustani notation the aroha and avaroha are :

स ग् म ध् नि् सं—सं नि् ध् म प म ग् स.

Suddha Dh and Sadharana Ga are the raga chaya svaras Jayanthashree is a very pleasing raga. But this raga is not as popular as raga Hindola which it resembles. Raga Hindola corresponds to Hindustani raga Malakosh. A popular composition in Jayanthashree is :

Marugelara Oh Raghava—(Telugu)—Adi Tala—Tyagaraja.

Karnatak raga Hindola resembles Jayanthashree.

Hindola—Svara Pa is not used (See Hindola).

JAYARAJ

Hindustani

This is a rare raga belonging to Bilaval That (Dheerasankarabharana). Its jati is Audava-Audava. In aroha svaras Ri and Ga are not used. In avaroha svaras Ni and Ga are not used. Aroha and avaroha of raga Jayaraj are :

स रि म - रि म - म प - म ध ऽऽ प - म ध नि सं - रिं सं - ध पं - म म ध प - म रिऽ स.

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Svaras are all Suddha svaras of Hindustani sangeet. Pakad or diagnostic svara groups are :

म ध नि सं - रिं सं ध प - म - ध प - म रिऽ स.

Vadi is Ma and Samvadi is Sa. This raga is full of vakra sancharas. Meends are important. Rapid tanas should not be taken as they do not sound well in this raga. Meend रिं सं ध प is characteristic of this raga. This raga is sung at about mid-night. In raga Jayaraj chayas of Kedar, Durga, Bhatiyari, Rageshree and Nand ragas are found as under :

Kedar—स - म - प मऽ स - म रि रि म.

Durga—म धऽऽ प.

Bhatiyari—नि ध प म.

Rageshree—म ध नि सं ऽ रिं सं.

Nand—ध प रिऽ स or ध प म प रिऽ स.

Raga Jayaraj is said to have been composed by Pandit Jayaraj of Puri Jagannath.

A composition in this raga is :—

Baje Sakhi Jhanana – Trital (Madhya)—J. D. Patki.

Karnatak

There is no Karnatak raga called Jayaraj. There is no raga of South which resembles the Hindustani raga Jayaraj.

JAYAVANTI

Hindustani

This is different from Jayajayavanti. This is a rare raga belonging to Todi That (Subhapantuvarali). Its jati is Audava-Shadava. In aroha Dh and Ni are omitted. In avaroha Ni is not used. Its aroha and avaroha are :

स रि् ग् - मं प सं—सं ध् प - मं ग् रि् स.

Svaras used are Komal Ri, Komal Ga, Tivra Ma and Komal Dh. Pakad or Gunjan svaras are—स रि् ग् मं प ध् प मं ग् रि् स. Vadi is Sa and Samvadi Pa. This raga is sung during the

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second prahara of the day. This raga is suited for compositions having Sringara rasa. The following is a composition in raga Jayavanti.

Madhura Gana Gaye Radhe—Dadra Tal—Y. D. Bhatt.

Raga Mooltani is allied to Jayavanti.

Mooltani—Ni is used in both aroha and avaroha. Ri is not used in aroha.

(See Mooltani).

Karnatak

There is no Karnatak raga called Jayavanti. Karnatak raga Mecha Bangala has some resemblance to Jayavanti. Mecha Bangala is a janya of the 44th Melakarta Bhavapriya (ri, gi, mi, dha, ni). Its aroha and avaroha according to Hindustani notation are :

स रि ग् मं प नि् सं—सं ध् प मं ग् रि् स.

In Mecha Bangala Ni is used in aroha. Komal Ni (नि्) used.

JEEVANPURI

Hindustani

This raga is also called Jounpuri. It belongs to Asavari That (Natabhairavi). Its jati is Shadava-Sampoorna. In aroha Ga is omitted. Aroha and avaroha of Jeevanpuri are :—

स - रि म - प - ध् - नि् सं—सं नि् ध् प - म ग - रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Komal Dh and Komal Ni. Pakad or Gunjan svara groups are :

म प - नि् ध् प - म प ग् - रि म प.

Vadi is Dh and Samvadi is Ga. This is an uttaranga raga. Svara Komal Ni is frequently used and nyasa is made on Pa as रि म प. The following svara groups are used frequently.

स - रि म प - नि् ध् प - ध् म प ग् रि म प—सं नि् ध प etc. This raga is sung during the second prahara of the day. Popular compositions in Jeevanpuri are :—

Baje Jhanana Jhanana—Jhumra Tal (Vilambit).

Payala ki Jhana—Trital (Madhya).

Hindustani ragas Asavari, Devagandhari and Gandhari are allied to Jeevanpuri.

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Asavari—Svara Ni is not used in aroha. (See Asavari).

Devagandhar—Svara Ri is not used in aroha. Sung with Dhanashree anga. Svara group ध् प - सं नि् सं is used. (See Devagandhar).

Gandhari—Uses two Gandhars. (See Gandhari).

Karnatak

Hindustani raga Jeevanpuri itself has become popular in the South. Karnatak raga which corresponds to Jeevanpuri is Suddha Deshi which is a janya of the 20th Melakarta Natabhairavi. Aroha and avaroha of Suddha Deshi, according to Hindustani notation are :

स रि म प ध् नि् सं—सं नि् ध् प म ग् रि स.

(See Suddha Deshi).

Natabhairavi which is Melakarta No. 20 corresponds to Asavari That. It resembles Jeevanpuri. But svara Ga is used in aroha also. (See Natabhairavi).

JEEVANTINI

Hindustani

There is no Hindustani raga called Jeevantini. Hindustani raga Harikauns resembles Jeevantini of south to some extent. Harikauns has the following aroha and avaroha.

स ग् म ध नि् सं—सं नि् ध म ग् स.

(See Harikauns)

It should be noted that in Harikauns Ri and Pa are not used while in Jeevantini only Ri is not used.

Karnatak

Jeevantini is a rare raga. It is derived from the 48th Melakarta Divyamani (ra, gi, mi, dhi, nu). Its Jati is Audava-Audava. In aroha svaras Ri and Ga are omitted. In avaroha svaras Dh and Ri are not used. Aroha and avaroha of Jeevantini are :

स $म_2$ प $ध_3$ $नि_3$ सं—सं $नि_3$ प $म_2$ $ग_2$ स.

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Svaras used are Sadharana Ga, Prati Ma, Shatsruti Dh and Kakali Ni. According to the Hindustani notation aroha and avaroha of Jeevantini are :

स म प नि् नि सं—सं नि प मं ग् स.

Komal Ni (नि्)stands for Shatsruti Dh of Karnatak sangeet. A composition in Jeevantini is :

Nee Chittamu Bhagyamu (Telugu)—Adi Tala—Tyagaraja.

JETASHREE

Hindustani

Jetashree which is also called Jayashree, belongs to Poorvi That (Kamavardhini). Its jati is Audava–Sampoorna. Svaras Ri and Dh are omitted in aroha. Aroha and avaroha of Jetashree are :

नि़ स - ग प - मं ग - मं प - ध् प - नि सं—रिं सं - नि ध् प - मं ग - मं ग - रि् स.

Svaras used are Komal Ri, Tivra Ga, Prati Ma, Komal Dh and Tivra Ni. In Jetashree there are chayas of Pooria Dhanashree and Shree. Vadi is Ga, Samvadi is Ni. Some suggest Pa as Vadi and Sa as Samvadi. Svara group मं ग मं गऽ sounds beautiful in this raga. Chalan of this raga is as under :

नि़ स - ग प - मं ध् प - मं ग - ध् प - मं ग - मं ग - रि् स नि़ - ग प मं - ग मं ग - रि् स - नि़ स - ग - मं प ध् प - नि ध् प - मं ग मं ग - रि् स । प - ध् प - सं - सं - रिं - सं नि सं - गं रिं सं रिं नि ध् प - मं प - रिं सं - रिं सं - नि ध् प - प - प - मं ग - मं ग - रि् स ।

This is an evening raga. Compositions in Jetashree are :—

Halariya Mayee—Jhumra Tal.

Mana Tum Sana Lagana—Trital (Vilambit)

—S. N. Ratanjankar.

Hindustani ragas Pooria Dhanashree and Shree have some resemblance to raga Jetashree.

Pooria Dhanashree—नि़ स - ग प is not used. नि़ स—रि् ग मं प is used. मं ग मं रि् ग is used. (See Pooria Dhanashree).

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Shree—मं प नि सं and रि् रि् स are used frequently. (See Shree).

Karnatak

There is no Karnatak raga called Jetashree. There is a Karnatak raga called Jayashree which is a janya of the 21st Melakarta Kiravani (ri, gi, ma, dha, nu). Aroha and avaroha according to Hindustani notation are :

स रि ग् म प ध् नि ध् सं—सं नि ध् प म ग् रि स.

This a pleasing raga but is not in currency. This raga has no resemblance to the Hindustani raga Jetashree or Jayashree.

There is a raga called Jayantashree which is entirely different from the Hindustani raga Jetashree.

Two Karnatak ragas Deepak and Bhogavasanta have some resemblance to raga Jetashree. Aroha and avaroha of these two ragas are :

Deepak—स ग मं प ध् प सं—सं नि ध् प नि प मं ग रि् स.

(See Deepak).

Bhogavasanta—स ग मं प ध् प सं—सं ध् नि प मं ग रि् स

(See Bhogavasanta)

Bhogavasanta is not a popular raga.

JHALAVARALI

Hindustani

There is no Hindustani raga called Jhalavarali. There is no Hindustani raga which resembles this Karnatak raga.

Karnatak

Jhalavarali is Melakarta No 39 of Karnatak Sangeet (ra, ga, mi, dha, nu). According to Dikshitar school this raga is called Dhalivarali. Aroha and avaroha of this Sampoorna-Sampoorna raga are :—

स रि$_1$ ग$_1$ म$_2$ प ध$_1$ नि$_3$ सं—सं नि$_3$ ध$_1$ प म$_2$ ग$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Suddha, Ga, Prati Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

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स रि् रि मं प ध् नि सं—सं नि ध् प मं रि रि् स.

Tivra Ri (रि) stands for Suddha Ga of Karnatak sangeet. Jhalavarali is not a popular raga. The following compositions are sometimes heard.

Kanakaruchira (Telugu)—Adi Tala—Tyagaraja.

Noremi Shri Rama (Telugu)—Adi Tala—Tyagaraja.

JHANKARADHVANI

Hindustani

There is no Hindustani raga called Jhankaradhvani. There is no Hindustani raga which resembles this Karnatak raga.

Karnatak

Jhankaradhvani is the 19th Melakarta raga (ri, gi, ma, dha, na). According to Dikshitar school this Melakarta is called Jhankara Bhramari. Aroha and avaroha of this Sampoorna-Sampoorna raga are—

स रि$_2$ ग$_2$ म$_1$ प ध$_1$ नि$_1$ सं—सं नि$_1$ ध$_1$ प म$_1$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Suddha Ni. According to Hindustani notation the aroha and avaroha are,

स रि ग् म प ध् ध सं—सं ध ध् प म ग् रि स.

Tivra Dh (ध) stands for Suddha Ni of Karnatak Sangeet. Jhankaradhvani is not a popular raga. The following composition in the raga is available :—

Phani Pati Sayee (Sanskrit)—Adi Tala—Tyagaraja.

According to Dikshitar school, in the aroha, a vakra sanchara ध$_1$ नि$_1$ ध$_1$ प ध$_1$ सं is given. A composition with this sanchara is:—

Himachala Kumareem Bhaje (Sanskrit)—Trisra Eka Tala—Muttuswamy Dikshitar.

JHILAF (Asavari That)

Hindustani

There are two types of Jhilaf. Type I belongs to Asavari That (Natabhairavi). Type II belongs to Bhairav That (Mayamalavagaula).

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Jhilaf of Asavari That is a Shadava-Sampoorna raga. Svara Ri is not used in aroha. Aroha and avaroha of this type of Jhilaf are :—

नि़् सं ग - म प प म - प ध् नि़् सं—रिं नि़् सं - ध् प - ग् प प - म ग् रि - स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Komal Dh and Komal Ni. Vadi is Dh. Svara groups म प प म and ग् प प are used frequently. This raga is said to have been invented by Amir Khusru. It is said to be a mixture of the two ragas Khat and Jeevanpuri. This raga is sung in the morning. Compositions in this rare raga are—

Hajrat Ali Anude—Trital (Madhya)

Dir Dir Tom Dir Dir Tom—Jhaptal (Madhya)

Hindustani raga Jeevanpuri resembles Jhilaf of Asavari That closely.

Jeevanpuri—Svara groups म प प म and ग प प are not used. (See Jeevanapuri).

Karnatak

There is no Karnatak raga called Jhilaf. Karnatak raga Natabhairavi has some resemblance to Jhilaf of Asavari That (See Natabhairavi).

JHILAF (Bhairav That)

Hindustani

Jhilaf of Bhairav That has two varieties—

A—Audava-Audava.

B—Shadava-Sampoorna.

A—Audava-Audava Variety.

In this svaras Ri and Ni are completely left out. Aroha and avaroha of this type are:

स - ग म - प - प - ध् - ध् - सं—सं - ध् - प - प - म प - म ग - म - स.

Svaras used are Tivra Ga, Suddha Ma, and Komal Dh Ending with म - स is beautiful. This is a morning raga. Compositions in this type of Jhilaf are :—

Mere Matlat Karo—Jhap Tal—(Vilambit).

Nama Hi Ke Bala—Jhap Tal—(Madhya).

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Hindustani raga Devaranjani resembles this type of Jhilaf. (See Devaranjani).

B—Shadava-Sampoorna Type.

In this type svara Ri is omitted in aroha. Its aroha and avaroha are:

नि़ स - ग म - प - प - ध् नि सं—रि् सं - नि ध् - प - ध् म प - ग म रि् - स·

Svaras used are Komal Ri, Tivra Ga, Suddha Ma, Komal Dh and Tivra Ni. Vadi is Dh. This is a morning raga. Hindustani raga Bhairav resembles this type of Jhilaf closely. (See Bhairav).

Karnatak

There is no Karnatak raga called Jhilaf. Raga Nadanamakriya has some resemblance to the Shadava-Sampoorna type of Jhilaf of Bhairav That. (See Nadanamakriya).

JINGLA

Hindustani

There is no Hindustani raga called Jingla. There is a raga called Jangla or Jangula which has no resemblance to the Karnatak Jingla (See Jangula).

Karnatak

Jingla is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Hindustani Asavari That. Its jati is Sampoorna-Sampoorna with vakra sancharas in aroha. Its aroha and avaroha are:

स रि$_2$ ग$_2$ म$_1$ प ध$_1$ नि$_2$ ध$_1$ प सं—सं नि$_2$ ध$_1$ प म$_1$ ग$_2$ऽरि$_2$ स

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma. Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are:

स रि ग् म प ध् नि् ध् प सं—सं नि् ध् प म ग्ऽरि स

Suddha Dh and Kaisiki Ni are the Chaya svaras. Datu (skipping) svara prayogas are a feature of this raga. This is a rare raga. The following composition in raga Jingla is sometimes presented.

Anathudanu ganu Rama Ne—Adi Tala—Tyagaraja.

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JINJOTI

Hindustani

Jinjoti belongs to Khamaj That (Harikamboji). Its jati is Sampoorna-Sampoorna. Aroha and avaroha of Jinjoti are:

नि़् प़ - ध़ स - रि म गऽ - म प - नि़् ध - प ध सं—सं नि़् ध - प म ग रि ग स or स रि ग म - ग रि स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh, and Komal Ni. Pakad or important anga consists of ध़ स - रिऽ म गऽ. Vadi is Ga, Samvadi is Ni. It is a very pleasing raga. It has Sringara rasa. It is freely mixed with other ragas for rendering of Thumries. Rendering of this raga in mandra and madhya saptaks is very pleasing. Komal Ga and Tivra Ni are used sparingly for ranjakatva. This raga is sung in the night. Popular compositions in Jinjoti are:

Mero Mana Lago—Ek Tal (Vilambit).

Prathamakara Bichara—Jhap Tal (Madhya).

Mero Sana Sakhi – Teen Tal (Madhya) – S.A. Ratanjankar,

Karnatak

Raga Jinjoti is derived from the 28th Melakarta Harikamboji (ri, gu, ma, dhi, ni) which corresponds to the Hindustani Khamaj That. Jinjoti or Jenjurti is a Sampoorna-Sampoorna raga. It is a Nishadantya raga. Its aroha and avaroha are:

ध़$_2$ स रि$_2$ ग$_3$ म$_1$ प ध़$_2$ नि़$_2$—नि़$_2$ ध़$_2$ प म$_1$ ग$_3$ रि$_2$ स नि़$_2$ ध़$_2$ प़ ध़$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are:

ध़ स रि ग म प ध नि़्—नि़् ध प म ग रि स नि़् ध़ प़ ध़ स.

Jinjoti or Jenjurti of Karnatak has great resemblance to Jinjoti of North. Although Jenjurti is a very popular raga there are not many standard compositions which are popular. There is a rare piece of Dikshitar on Kumara in this raga. The following Tillana is however very popular,

Dhirina Tana Dheem Ta – Adi Tala—Veena Sheshanna.

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JOG (Bilaval That)

Hindustani

There are two types of raga Jog. Type I—belongs to Bilaval That. Type II—belongs to Khamaj That.

Jog of Bilaval That is a Shadava–Sampoorna raga. Svara Ri is omitted in aroha. Aroha and avaroha of this type are:

नि़ स - ग - ग - म प - म ग - प ध - नि प - सं — सं नि - ध प - प ध- नि - प - ग म - म रि स.

Svaras used are all Suddha svaras of Hindustani sangeeti Vadi is Ga and Samvadi is Ni. This raga is considered to be a mixture of Nand, Bihag, Hamir and Nat ragas. Chalan of this type of Jog is as under:

नि़ स - ग - ग - म प - ग प - ग - ग - म रि स. प प - सं -नि - ध प - प ध - नि - प - ग ग - म रि स.

In this raga Tivra Ma is not used although in Nand and Hamir ragas it is used. This type of Jog is not popular. A composition in this type of Jog is,

Bhasma Anga Sheesa—Ek Tal (Madhya).

Karnatak

There is no Karnatak raga called Jog and no Karnatak raga resembles Jog of Bilaval That.

JOG (Khamaj That)

Hindustani

This type of Jog has become very popular during recent years. Raga Jog belonging to Khamaj That is an Audava-Audava raga. Svaras Ri and Dh are omitted in both aroha and avaroha. Aroha and avaroha of this type are:

स ग म प नि सं—सं नि़ प म ग - म ग - स ग़ड स.

Svaras used are both Komal and Tivra Ga, Suddha Ma, both Komal and Tivra Ni. Only Tivra Ga is used in aroha. In avaroha both Tivra Ga and Komal Ga are used, Tivra Ni is used in aroha. In avaroha Komal Ni is used. Pakad or diagnostic svara groups are:

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स - ग म प नि सं—प नि्ऽ प - ग म गऽ - स ग्ऽ स.

Vadi is Ga and Samvadi is Tara Shadja. In this raga the svara groups सं नि प म ग and स ग् ऽ स with Komal Ga elongated and brought out in meend sound very beautiful at the end. Some think that this type of Jog is Bhimpalas in aroha and Tilang in avaroha. Some others think that this raga is Hamsa-kankini with svaroop of Pilu. This raga is sung during the first prahara of the night. Popular compositions in this raga are—

Aj More Ghar Avo Raghava—Jhumra Tal—(Vilambit).

Sajan Mere Ghar Aye—Jhap Tal (Madhya).

Karnatak

There is no Karnatak raga called Jog. Karnatak ragas Nata and Gangatarangini have some resemblance to Jog of Khamaj That.

Raga Nata has the following aroha and avaroha—

स ग् ग म प नि् नि सं—सं नि प म ग् स. (See Nata)

Gangatarangini has the following aroha and avaroha—

स ग् ग म प सं—सं नि ध् प म ग म ग् स.

(See Gangatarangini).

JOGESHVARI

Hindustani

This is a new raga in which a combination of Jog and Rageshvari ragas are found. Its jati is Audava—Audava. Ri and Pa are omitted. Its aroha and avaroha are,

स ग म ध नि सं—सं नि ध म ग - म ग् स.

Svaras used are both Komal and Tivra Ga, Suddha Ma, Tivra Dh and Tivra Ni. Aroha of this raga consists of Rageshvari. In avaroha chaya of Jog is introduced in the svara group म ग् स. This raga is at present only popular among instrumentalists.

Karnatak

There is no Karnatak raga called Jogeshvari nor one which resembles this Hindustani raga.

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JOGI or JOGIA

Hindustani

Jogi or Jogia is different from raga Jog. Jogi or Jogia belongs to Bhairav That (Mayamalavagaula). Its jati is Audava—Shadava. In aroha svaras Ga and Ni are not used. In avaroha svara Ga is dropped. Aroha and avaroha of Jogia are—

स - रि् रि् - म म - प प - ध् ध् - सं—सं नि ध् प - ध् मऽरि् स.

Svaras used are Komal Ri, Suddha, Ma, Komal Dh and Tivra Ni. Pakad or Gunjan svara groups are प ध् - मऽ रि् स. Svara Sa is Vadi and Samvadi is Ma. Sangatis रि् म and ध् म are very appealing. Halt on Ma has a very pleasing effect and is characteristic of Jogia. Svara group ध् मऽ रि्ऽ स should be nicely rendered to create the Jogia effect. In this raga Ga is not used. Sometimes a slight touch of Ga is given in avaroha, more or less as a grace note or Kan to svara Ri as ध् म ग रि्ऽ स Anyway Ga should not be brought to prominence as म ग रि् स. Andolan or shake should not be given to svara Ri. With an andolan it sounds like Bhairav.

Sometimes Komal Ni is introduced as नि् ध् मऽ रि् स for ranjakatva and it sounds beautiful. Jogia has Soka rasa (pathos). It is sung during early hours of morning. Jogia is a very popular raga. Popular compositions in Jogia are:

Yeri Mai Najanoo—Tilwada (Vilambit)

—S. N. Ratnajankar.

Hari Tuma Bhaktanake Hitakari—Teen Tal (Madhya).

Bhajare Mana Rama Nama—Dadra Tal (Madhya).

Hindustani raga Gunakree is allied to Jogia.

Gunakree—Svara Ni is not used. Svara Ri is not elongated. Komal Ni cannot be used as Ni is omitted. Sangati ध् म रि is not used. Svara group ध् पऽ म रि् स is used. Ma is not prominent. Meend is given on Ri as in Bhairav (See Gunakree).

Hindustani raga Kshanika has some resemblance to Jogia. Kshanika—Svaras Ga and Pa are not used.

(See Kshanika).

Karnatak

There is no Karnatak raga called Jogi or Jogia. Karnatak

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raga Saveri, a janya of the 15th Melakarta Mayamalavagaula (Bhairav That) resembles Jogia. Saveri has the following aroha and avaroha—

स रि् म प ध सं—सं नि ध् प म ग रि् स.

In Saveri svaras Pa and Ga are prominently used. Komal Ni s no t used for even ranjakatva. Svara group ध् म रि is not used.

(See Saveri).

Karnatak raga Padi resembles very closely Jogia. Its aroha and avaroha are :

स रि् म प ध् प नि सं—सं नि प ध्ऽ प म रि्ऽ स.

(See Padi).

JOGIA ASAVARI

Hindustani

This is also called Jogi Asavari. It is formed by the combination of the two ragas Jogia and Asavari both of which are morning ragas. As the Jogia anga is more in prominence this raga is put under Bhairav That (Mayamalavagaula). Jati of this raga is Audava-Sampoorna. Svaras Ga and Ni are not used in aroha. Aroha and avaroha of Jogia Asavari are :

स रि् म प ध् सं—रिं नि् ध् प - ध् म प ग् - म रि् स.

Svaras used are both Ri, Komal Ga, Suddha Ma, Komal Dh, and Komal Ni. Tivra Ri is used only in tara saptak in svara groups which form Asavari anga. These Asavari anga groups are, रिं नि् ध् प and सं रिं गं रिं सं. In Jogia svara Ni is Tivra mostly. Komal Ni is in fact not expeected to be used. In Jogia Asavari only Komal Ni is used. Pakad or Gunjan svara groups are—रिं नि् ध प - ध् म प ग् - म रि् स. Vadi is Sa and Samvadi is Pa. In this raga poorvanga is Jogia and uttaranga is Asavari. This raga is sung during the second prahara of the night. A composition in this raga is :

Naino Mat Mar–Ektal (Vilambit).

Karnatak

There is no Karnatak raga called Jogia Asavari and no Karnatak raga resembles Jogia Asavari of Hindustani.

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JOGKAUNS

Hindustani

This is a combination of Jog and Malakauns ragas. Its jati is Shadava-=Shadava. Ri is omitted in both aroha and avaroha. In this raga both kinds of Ga, Suddha Ma, Komal Dh and two kinds of Ni are used. Komal Ni is only slightly used in a sanchara प ध् नि़् ध् प म ग म. Vadi is Ma and Samvadi Sa. It is a night raga. Jog effect is created by the use of both Komal and Tivra Ga. There is Chandrakauns effect produced by Tivra Ni in the svara group म ग् म ग् नि़ स. Svara group स ग म प म is uttered quickly and halt made on Ma. This has a special effect in this raga. Chalan of Jogkauns is as under.

नि़ स म म रि नि़ नि़
स ध़् नि़् स - नि़ स ग् ग् - स ग ग म - म ध ध् म-
नि रि
प म ग - स ग म ग् स - स ग म प म - म नि ध् - प ध् नि़ ध् प म ग
म म ग्
म - ग् ग् नि़ स.

This is a new raga. Compositons in this raga are :

Ab Piyare Mita Hamare—Ektal (vilambit)

Pritama Tu Mohi—Teen tal (Madhya)

Karnatak

There is no raga called Jogkauns nor one which resembles this Hindustani raga.

JUIHAHALI

Hindustani

There is no Hindustani raga called Jujhahali. There is no Hindustani equivalent to this Karnatak raga.

Karnatak

Jujhahali is derived from the 13th Melakarta Gayakapriya (ra, gu, ma, dha, na). It is a Shadava-Shadava raga. Svara Ri is omitted in both aroha and avaroha. Aroha and avaroha of Jujhahali are :—

स $म_1$ $ग_3$ $म_1$ प $ध_1$ $नि_1$ सं—सं $ध_1$ $नि_1$ $ध_1$ प $म_1$ $ग_3$ स.

Svaras used are Antara Ga, Suddha Ma, Suddha Dh and

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Suddha Ni. According to Hindustani notation the aroha and avaroha are:—

स म ग म प ध् ध सं—सं ध् ध प म ग स.

Tivra Dh (ध) stands for Suddha Ni of Karnatak sangeet. In Jujhahali there is vakra sanchara in both aroha and avaroha. Suddha Ma and Suddha Dh are the Raga Chaya svaras of Jujhahali. This is a difficult raga. The kriti "Parakujesina" in this raga is not sung with the above mentioned svaras. It is sung with Chatusruti Dh and Kaisiki Ni, instead of Suddha Dh and Suddha Ni. According to svaras used at present Jujhahali should be placed under the Melakarta Harikamboji. Svaras used in aroha and avaroha of Jujhahali are:

स म ग म प ध नि् सं—सं नि् ध प म ग स.

A composition in this raga is:

Paraku Jesina (Telugu)—Adi Tala—Tyagaraja.

JYOTIRAGA

Hindustani

There is no Hindustani raga called Jyotiraga. There is no Hindustani equivalent to this Karnatak raga.

Karnatak

Jyotiraga is the old name for the 68th Melakarta Jyotisvaroopini (ru, gu, mi, dha, ni). Jyotiraga is a janya from the 68th Melakarta Jyotisvaroopini. Its jati is Sampoorna-Shadava. In avaroha svara Ri is omitted. Aroha and avaroha are:

स रि$_3$ ग$_3$ म$_2$ प ध$_1$ नि$_2$ सं--सं नि$_2$ ध$_1$ प म$_2$ ग$_3$ स.

Svaras used are Shatsruti Ri, Antara Ga, Prati Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are:

स ग् ग मं प ध् नि् सं—सं नि् ध् प मं ग स.

In the above Komal Ga (ग्) respresents Shatsruti Ri (रि$_3$) of Karnatak system. Jyotiraga differs from Jyotisvaroopini. In avaroha Jyotiraga omits Ri. A composition in this raga is:—

Paranjyotishmati Parvati (Sanskrit)—Adi Tala

—Muttuswamy Dikshitar.

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JYOTISVAROOPINI

Hindustani

There is no Hindustani raga called Jyotisvaroopini and no Hindustani raga corresponds to this Karnatak raga.

Karnatak

Jyotisvaroopini is Melakarta No 68 (ru, gu, mi dha ni) of Karnatak system. According to Dikshitar school this Melakarta is called Jyotiraga. Aroha and avaroha of this Sampoorna—Sampoorna raga are,

स रि$_3$ ग$_3$ म$_2$ प ध$_1$ नि$_2$ सं—सं नि$_2$ ध$_1$ प म$_2$ ग$_3$ रि$_3$ स.

Svaras used are Shatsruti Ri, Antara Ga, Prati Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :

स ग् ग म॑ प ध् नि् सं—सं नि् ध् प म॑ ग ग् स-

Komal (ग्) represents Shatsruti Ri of Karnatak system. This is a rare raga but an interesting one on account of the anecdote that Saint Tyagaraja lighted a lamp by singing this raga. This miracle is said to have been performed by him in the court of Raja of Pudukota when he was still a boy of eighteen. This incident is described by Prof P. Sambamoorty in his book "Tyagaraja—Book II" of the series Great Composers. It is strange that there are no kritis of Tyagaraja in this raga. Compositions in Jyotisvaroopini are,

Gana sudha panamu (Telugu)—Chapu Tala
Kotiswara Iyer.

Shri Gayatrim Bhaktadurita (Sanskrit) —Rupaka Tala
Balamurali Krishna.

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HAMSADEEPAKAM

Hindustani

There is no Hindustani raga called Hamsadeepakam nor one which resembles this rare Karnatak raga.

Aroha of this raga sounds like Abhogi (see Abhogi).

Karnatak

This rare raga is a janya of the 23rd Melakarta, Gaurimanohari (ri, gi, ma, dhi, nu). Its jati is Audava-Sampoorna. Pa and Ni are omitted in aroha. Aroha and avaroha are :—

स रि$_2$ ग$_2$ म$_1$ ध$_2$ सं—सं नि$_3$ ध$_2$ प म$_1$ ग$_2$ रि$_2$ स

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि ग् म ध सं—सं नि ध प म ग् रि स

A composition in this raga is :—

Panchavaktram (Sanskrit)—Adi Tala—Muthiah Bhagavatar.

JAYASAMVARDHINI

Hindustani

There is no Hindustani raga called Jayasamvardhini, nor one which resembles this rare Karnatak raga.

Karnatak

Jayasamvardhini is a janya of the 17th Melakarta, Suryakanta (ra, gu, ma, dhi, nu). Its jati is Shadava - Shadava. Ri is not used in aroha. In avaroha Dh is omitted. Aroha and avaroha are :—

स ग$_3$ म$_1$ प ध$_2$ नि$_3$ सं—सं नि$_3$ प म$_1$ ग$_3$ रि$_1$ स

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स ग म प ध नि सं—सं नि प म ग रि स

This is a rare raga and is not mentioned in many books on Karnatak sangeet. A composition in this raga is :

Pahi Mam Shri Raja (Sanskrit)—Khanda Triputa Tala

—Jayachamaraja Wadiyar.

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INDEX

D

Daulati	..	1
Deepak (Bilaval That)	..	1
Deepak (Khamaj That)	..	2
Deepak (Poorvi That)	..	4
Deepakamu (See Deepak-Poorvi That)	..	
Deepa Kalyan	..	6
Des or Desh	..	6
Desha Gaula (See Desha Goud)	..	
Desha Goud	..	7
Deshakshi	..	8
Deshi or Desi Todi	..	9
Deshika Todi	..	11
Deshkar	..	12
Deshi Simharava	..	13
Desh Malhar	..	13
Deshyaganavaridhi	..	15
Devadhaivat	...	15
Devagandhar	..	16
Devagandhari	..	18
Devagandhar Todi	..	19
Devagiri or Devagiri Bilaval	...	20
Devakriya	..	21
Devamanohari	..	22
Devamritavarshini or Nadachintamani	...	23
Devanand or Devanandini	...	24
Devaranjani	...	25
Devaranji or Devaranjini	..	26
Devasakh or Deshakhya or Deshakshi	...	28
Dhalivarali	...	29
Dhanakapi	...	29
Dhanasari or Dhanashree	..	30
Dhani	..	33

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Dhanya Dhaivat .. 34
Dhanyasi or Dhanashree .. 35
Dharmavati (Dhamavati) .. 36
Dhatuvardhani (Dhautapanchama) .. 37
Dhavalambari (Dhavalanga) .. 38
Dhavalangi .. 38
Dhavalashree .. 39
Dheerasankarabharana (Dheerasankarabharana) .. 40
Dhenuka (Dhunibhinnashadja) .. 40
Dhulia Malhar .. 41
Dhurvanki .. 42
Dilipaka .. 43
Dinki Pooria .. 44
Divyamani (Jeevantini) .. 45
Durbar .. 46
Durbari Kanada .. 47
Durga (Bilaval That) .. 48
Durga (Khamaj That) or Madhuradhvani .. 50
Durga Kalyan .. 51
Dvigandhar .. 52
Dvigandharabhushini .. 52
Dvijavanti or Jeejavanti .. 53

E

Eesamanohari .. 54

G

Gamakakriya .. 55
Gamanasharama (Gamakakriya) .. 55
Gambhiranata (Suddha Nata) .. 56
Gambhiravani .. 57
Ganamurti (Ganasamavarali) .. 58
Ganasamavarali .. 59
Ganavaridhi .. 59
Gandhari .. 60
Gandhari Todi .. 62
Ganagatarangini .. 63
Gangeyabhushani (Gangatarangini) .. 64
Gara .. 65

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Gara Bageshree .. 66
Gara Kanada .. 66
Garudadhvani .. 67
Gaula .. 68
Gaulipantu or Gaudipantu .. 69
Gauri .. 70
Gaurimanjari .. 74
Gaurimanohari .. 74
Gaurishankara .. 75
Gaurivelavali .. 76
Gavambodhi (Girvani) .. 77
Gavati .. 78
Gayakapriya (Geyahejjujji) .. 78
Geetapriya .. 78
Geyahejjujji .. 79
Ghanta .. 79
Ghoshini .. 81
Girija .. 81
Girvani .. 82
Gopikambodi .. 83
Gopikavasant .. 84
Gorakh Kalyan .. 86
Goud .. 87
Goudi .. 88
Goud Malhar .. 89
Goud Sarang .. 90
Goud Giri .. 91
Gowra Kalyan .. 92
Gouranjani .. 93
Guharanjini .. 94
Gujjari or Ghurjari .. 94
Gunakali (Bhairavi That) .. 95
Gunakali (Bilaval That) .. 96
Gunakree .. 97
Gundakriya .. 99
Gunji Kanara .. 100
Gujari Todi (Gurjari Todi) .. 100

Dr. Urmila Sharma Collection, Varanasi

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Hamir or Hamir Kalyan .. 101
Hamir Bahar .. 103
Hamir Nat .. 103
Hamsabhramari .. 104
Hamsadhvani .. 105
Hamsagamani .. 107
Hamsagiri .. 107
Hamsakalyan .. 108
Hamshkankini .. 109
Hamsalata .. 110
Hamsananda .. 111
Hamsanandi .. 111
Hamsamanjari 113
Hamsanarayani (Marwa That) 113
Hamsanarayani (Poorvi That) .. 114
Hamsanatini 115
Hamsashree .. 116
Hamsavinodini .. 117
Hanumatodi .. 118
Haridasapriya .. 119
Harikambhoji (Harikedaragaula) .. 120
Harikauns .. 120
Harikedaragaula (See Kedaragaula) .. 121
Harinarayani .. 122
Hatakambari (Jayasuddha Malavi) .. 122
Hejjaji or Hejjujji .. 123
Hema Kalyan .. 123
Hemambari .. 125
Hemant .. 125
Hemavati (Deshi Simharava) .. 126
Hevitri .. 127
Hijaj or Hijaj Bhairav .. 128
Hindol .. 129
Hindola .. 130
Hindol Bhar .. 132
Hindola Deshika .. 133
Hindola Durbar .. 133
Hindola Vasanta .. 134

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Hindoli or Kaushikadhvani .. 135
Hiudustani Kapi .. 136
Huseni .. 138
Huseni Kanada .. 138

I

Iman (See Kalyan) .. 139
Imani Bilaval (See Yamani Bilaval) .. 139

J

Jaganmohana .. 140
Jaganmohini or Jagamohini .. 140
Jaij Bilaval .. 141
Jait or Jeth .. 142
Jait Kalyan .. 144
Jaladhar Kedar .. 145
Jaladhar Sarang .. 147
Jalarnava (Jaganmohana) .. 147
Janaranjini .. 148
Jangula (Asavari That) .. 149
Jangula (Bhairav That) .. 150
Jaya Bhavani .. 151
Jayajayavanti .. 152
Jayajayavanti Kanada .. 153
Jayakauns .. 153
Jayamanohari .. 154
Jayanarayani .. 155
Jayanth .. 156
Jayantha Kanada .. 156
Jayantha Malhar .. 157
Jayanthasena .. 158
Jayantha Shankara .. 159
Jayanthashree .. 159
Jayaraj .. 160
Jayavanti .. 161
Jeevanpuri .. 162
Jeevantini .. 163
Jetashree .. 164
Jhalavarali (Dhalivarali) .. 165

Dr. Urmila Sharma Collection, Varanasi

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Jhankaradhvani (Jhankarabhramari) .. 166
Jhilaf (Asavari That) .. 167
Jhilaf (Bhairav That) .. 167
Jingla .. 168
Jinjoti .. 169
Jog (Bilaval That) .. 170
Jog (Khamaj That) .. 170
Jogeshvari .. 171
Jogi or Jogia .. 172
Jogia Asavari .. 173
Jogkauns .. 174
Jujhahali .. 174
Jyotiraga .. 175
Jyotisvaroopini (Jyotiraga) .. 176

Appendix

H

Hamsadeepakam .. 177

J

Jayasamvardhini .. 177

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ERRATA

Page	Line	Printed	Read
4	5	स ग् मं प ध् नि सं.	स ग मं प ध् नि सं.
14	24	म प ध प नि संऽ	म प ध नि संऽ
17	1	नि ध् प ध्.	नि् ध् प ध्
19	16	both varieties of Dh are used	both varieties of Dh and Ni are used
63	4	Baruva Maruva	Baruva Manuva
74	7	(See Gauripantu).	(See Gaulipantu).
83	5	ध्$_1$ ध ध्$_1$.	ध् ध ध्.
87	14	groud.	group.
100	15	स धं नि्	स ध़ नि़.
101	1	नि सं—सं - नि सं .....रि् रि स.	नि़ स - रि् ग् - मं ध् मं ग् - मं ध नि सं—सं - नि सं..... रि् रि स.
111	4	Chatusruti	Shatsruti
118	23	म ग् रि स.	म ग् रि् स.
124	22	म रि ग म	स ग रि ग म.
126	5	रि् ग (म) रिऽस.	रि् ग (म) रि् ऽ स.
128	11	स रि म प ध सं.	स रि् म प ध सं.
129	9	desirved.	derived.
137	7	avalis	Javalis.
167	4	नि़् स ग.	नि़् स ग़्.
167	15	ग प प.	ग़् प प.

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